

KLEIBER TO LEAD PHILHARMONIC IN OPENING CONCERTS



Portrait by v. Gudenberg, Berlin
Courtesy of Terramare

Erich Kleiber, Noted Austrian Conductor, Who Will Conduct the First Six Weeks of the New York Philharmonic Season Next Autumn

ERICH KLEIBER, general musical director of the Staatsoper Unter den Linden, Berlin since 1923, has been engaged by the New York Philharmonic-Symphony Society to be an associate conductor with Arturo Toscanini for the coming season. Kleiber will conduct the six opening weeks of the season.

The schedule for the remaining concerts of the Philharmonic has been definitely announced. Toscanini will conduct for the first two weeks after his arrival, Nov. 10 to 24, and then conduct the Philadelphia Orchestra, in Philadelphia, from Nov. 24 to Dec. 7, while Leopold Stokowski conducts the Philharmonic here. The conductorial schedule for the rest of the season will be, as previously announced: Toscanini, Dec. 7 to Jan. 18; Bernardino Molinari, Jan. 18 to Feb. 23; Toscanini, Feb. 23 to April 19.

Kleiber, who was born in Vienna on Aug. 5, 1890, is one of the youngest European conductors of great reputation. He started his career at Darmstadt, where he conducted opera from 1912 to 1918. During the next two years he conducted at Barmen-Elberfeld, and for the following year was director of opera at Düsseldorf and conductor of the Barmer Konzertsellschaft in the former city. From there he went to Mannheim, where for a year he held the conductorial post previously occupied by Bodanzky and Furtwängler. His engagement with the Berlin Opera followed.

Mr. Kleiber, besides leading the annual concert series by the orchestra of the Berlin State Opera, has made guest appearances as a symphonic conductor in South America and in many European cities.

Dobrowen and Cameron Engaged to Lead San Francisco Symphony

SAN FRANCISCO, June 10.—The engagement of Issai Dobrowen, conductor of the Oslo Philharmonic in Norway, and Basil Cameron, musical director of Hastings, England, as conductors of the San Francisco Sym-



Issai Dobrowen, Who Has Been Engaged as One of the Conductors of the San Francisco Symphony Next Season

phony next season was confirmed by the management of the orchestra on June 4. The choice of leaders was made by the management after an exhaustive canvass of baton figures now available in Europe.

Mr. Cameron will conduct during the first three months of the season, beginning on Oct. 10. Mr. Dobrowen will lead the concerts during the remainder of the season.

The San Francisco Symphony, in its choice of a Slavic and a British leader, has selected young men in both cases, doubtless conceiving that openness of mind and a sympathy for the moderns are desirable. Both are, however, leaders of considerable experience in varied fields of music.

Mr. Dobrowen was born Feb. 27, 1894, at Nizhni-Novgorod, Russia. He received his musical education at the Moscow Conservatory under Taneieff and others. He won the gold medal of the Conservatory in piano and composition in 1910. He then went to Vienna to continue his piano study under Leopold Godowsky at the Academy of Music. In 1917 he was appointed professor at the Moscow Conservatory and was called at the same time to the post of first conductor at the Moscow Great Opera, where he was active until 1922. In the latter year he went to Dresden as conductor and stage director, assisting Fritz Busch in the preparations for the notable production there of "Boris Godounoff."

In the season of 1924-25 he was called as first conductor to the Berlin Volksoper, and also led orchestral con-

certs with the Berlin and Dresden Philharmonic orchestras in these and other German cities. He has appeared as guest in Stockholm, Helsingfors, Leningrad and Moscow. In the last few seasons he has been active as regular



Basil Cameron, Who Will Share with Issai Dobrowen the Conductorship of the San Francisco Symphony

conductor of the Oslo Philharmonic, in the Norwegian capital.

Mr. Dobrowen is also well-known as a composer. He has written a Piano Concerto, works for piano and violin and arrangements of Russian folk music for chorus.

Mr. Cameron, considered one of the best of England's younger conductors, is in his early forties. He is a violinist as well as a conductor. He studied at the Berlin Hochschule. His first post as conductor was at Torquay, England. Following this engagement, he was active as conductor at Harrogate. During the last seven years he has conducted the Hastings Municipal Orchestra during the winter season and at the annual Hastings Spring Festival, at the same time retaining his Harrogate post in summers. He has conducted the London Philharmonic in London on several occasions and has also conducted at Birmingham. He will be succeeded at Hastings by Julius Harrison. His new post will permit him to spend six months of the year in England.

Several novelties, including an American premiere, are included in the repertoire announced by the San Francisco Opera Association for its eighth season, which will start on Sept. 11. Twelve performances will be given in the Civic Auditorium, including five operas new to the company's repertoire. They are "Salomé" and "The Girl of the Golden West" with Jeritza; Ravel's "L'Enfant et les Sortilèges" in its American bow, paired with "Hänsel und Gretel"; "Mignon" and "Tannhäuser."

GIGLI, PONSELLE AND MASON HAILED AT COVENT GARDEN

Metropolitan Tenor Wins Ovation in English Debut as Chenier—Ponselle Repeats Triumph in "Norma"—American Soprano of Chicago Opera Welcomed in Debut as "Butterfly"—German Season Brings Notable Wagner Performances and Revival of "Fledermaus"

LONDON, June 5.—Beniamino Gigli's debut at Covent Garden in the title role of "Andrea Chenier," on the evening of May 27, was an eagerly anticipated event. The tenor from America sustained his overseas reputation in his first and in subsequent appearances, winning the critics with the beauty of his mezza-voce singing and gaining loud applause and shouts of approval from the upper parts of the house with his ringing tones in climaxes.

Rosa Ponselle, who returned for her second season at Covent Garden, had a triumph when she sang again in the title role of "Norma" on the evening of May 26, before a large audience. The Bellini opera, which was conducted by Vincenzo Bellezza, was several times interrupted by demonstrations for the soprano. She is to sing Violetta in "La Traviata" for the first time and also Fiora in "L'Amore dei Tre Re."

Edith Mason, American soprano of the Chicago Civic Opera, had a cordial reception in her Covent Garden debut last night as Madame Butterfly. The artist gave a moving portrayal of the tragic role, the beauty of her voice attaining particular pathos in the final act. Mme. Mason's debut had been postponed, owing to an indisposition. The audience enthusiastically welcomed in her a Butterfly who possesses both beauty and distinguished vocal ability.

"Ring" Dramas Welcomed

LONDON, June 1.—Covent Garden opera comes with the spring to revive interest in living things after winter's discontent. So far as the music critic is concerned, that discontent is chiefly the result of the influence of the concert hall. He is called upon to judge so many mediocre achievements that he slowly becomes a pessimist in spite of himself—and especially where the art of singing is concerned. The Covent Garden season is welcomed chiefly because of the vocal attainments which it displays.

The controversy that once existed over the question of Wagnerian singing now seems curiously distant and out of date. The performances of "The Ring" which have been given

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Philadelphia Stages Premiere in America of Malipiero Work

PHILADELPHIA, June 10.—Three works new to Philadelphia, one of them having its first American stage representation, comprised the third and final program of the season of the Society for Contemporary Music, given on May 15 before an audience which filled the big auditorium of the Penn Athletic Club and included large delegations of musicians.

The American premiere was given G. Francesco Malipiero's "Sette Canzoni," a work composed in 1918, in which he repudiated all the conventions of opera, both Italian and Wagnerian, as to stage form. The other numbers were the "Apollon Musagète" of Igor Stravinsky and the Louis Gruenberg setting of Vachel Lindsay's "Daniel Jazz." The "Apollon" was also given stage presentation with costumes and scenery.

Malipiero's Unique Work

Chief interest centered in the Malipiero novelty, in which the composer sought a close and mutually reactive interrelation of drama, voicing, miming and music. Notable achievement though it be, this "opera of the future," which the composer calls "seven dramatic expressions," resembles known operatic works only in the common possession of such externals as orchestral accompaniment, scenery, singers and chorus. All are conceived or handled quite diversely from the norm.

The chorus sings offstage. The orchestra plays music definitely in the modern idiom, unusual in lyric line and very advanced in harmonization. The scenery is modernesque. The singers appear in different roles in each of the seven episodes. The plot material in each is episodic, covering a different range of locale, time, personnel and emotional content and concept. The score is continuous, the work being played straight through, as in "Pelléas and Mélisande" and "Das Rheingold," thus covering the changes of scene, possibly a bit more than an hour being required for the whole performance.

An idea of the material involved may be gained from the titles of the various episodes: "The Vagabonds," "At Vespers," "The Return," "The Drunkard," "The Serenade," "The Bellringer" and "Ash Wednesday Morning." In conception they are mainly tragic, but the humorous and ironic are also represented in these miniature operas.

Music Provides Unity

It is through the score, however, that solidarity is attained, and through this integrity of material the union of music and drama desired by the composer is strikingly accomplished. The score reveals remarkable command of contrast and color, as composed for a small orchestra of twenty-eight, and is further remarkable for its appropriate and convincing adaptation of music to mood and emotional concept. The orchestra is complete except for the omission of trombones, but only one each of the various brasses and woodwinds is used, in addition to strings and percussion.

Debatability as to the general acceptance of this art form centres both about its scrapping of all conventional standards and the strain on contemporary ears of music so advanced in its harmonies. It is of an exoticism and

uniqueness that will have to hew their way through a jungle of preconception and prejudice.

A Difficult Score

Members of the Philadelphia Orchestra played the score. The exceedingly exigent voice parts were splendidly sung by Irene Williams, Ralph Jusko, George Rasely and Peter Petraitis. The chorus of the Civic Opera Company sang the offstage choral parts. Charles Snyder Morgan was the stage director. The settings were devised by the composer and Earl Hortter, well-known Philadelphia artist. John Thoms acted as musical assistant in the preliminaries. Alexander Smallens was the conductor, directing this most unusual work with distinction and impressive results.

"Apollon" in Ballet Form

The Stravinsky work was danced with grace, technical facility and mimetic skill by William Dollar as Apollo and Catherine Littlefield, Dorothy Littlefield and Veneta Schmidt, as Terpsichore, Calliope and Polyhymnia. The picturesque and fitting choreography was devised by Caroline Littlefield. Those who heard the score at the world premiere in April, 1928, in the Library of Congress concert in Washington, affirmed their earlier impression that the music, modelled on severely classical lines, represented the composer as a vastly different figure from the rebel of "Le Sacre."

George Rasely made a definite impression in the Gruenberg work, which was first given in New York by the League of Composers in 1925 and again under the same auspices last December. With its employment of jazz and its frequent hints of something approaching a travesty of jazz, and its humorous lines, so clearly and effectively enunciated by Mr. Rasely, the "Daniel Jazz" was undoubtedly the "hit" of the evening.

W. R. MURPHY

Dr. Otto Kinkeldey Given First American Chair of Musicology



Dr. Otto Kinkeldey, Musicologist, Who Has Been Honored by Cornell

Dr. Otto Kinkeldey, head of the music division of the New York Public Library, has been appointed Professor of Musicology at Cornell University and will take up his duties in this post in the early fall. This is the first independent Chair of Musicology to be established by an American university, the others being united with the departments of art or languages.

Dr. Kinkeldey was born in New York in 1878. He graduated from the College of the City of New York with the degree of Bachelor of Arts in 1898. From 1900 to 1902 he was a pupil of Edward MacDowell at Columbia University. Later he studied under Radcliffe in Berlin. At twenty-five he was organist and director of music of the American Church in the German cap-

Max Reger's Ashes Moved to Munich Tomb

MUNICH, May 30.—The ashes of Max Reger have been removed from Weimar and placed in the Munich Waldfriedhof. The Bavarian Ministry of Education and the city of Munich, where Reger was active during many years as teacher at the Academy of Music, sponsored a memorial service on May 11, the fourteenth anniversary of the composer's death. There was a musical program in the Odeon and a ceremony marking the placing of a memorial stone in the cemetery.

ital. From 1909 to 1914 he was instructor of organ and theory at Breslau University.

In 1915 Dr. Kinkeldey took up his post at the Public Library in New York. In 1923 he resigned to become head of the music department at Cornell, remaining there until 1927, when he resumed his present post. Besides numerous contributions to periodicals, Dr. Kinkeldey has written "Orgel und Klavier in der Musik des 16ten Jahrhunderts" and has edited volumes forty-six and forty-seven of "Denkmäler Deutscher Tonkunst," the works of Phillip Heinrich Erlebach.

BRUSSELS HAILS CLAIBERT

Soprano Acclaimed in "Traviata" at La Monnaie

Charles L. Wagner received on May 15 a cable from Jules Daiber, formerly associated with management of the Chicago Opera Company, which read as follows:

"Clairbert's reappearance 'Traviata' Monnaie tonight tremendous success Sang superbly Many recalls each act Theatre packed with elite Greatest coloratura heard in years You have winner—Daiber"

Mr. Daiber, who has been spending the winter abroad, went to Brussels at Mr. Wagner's request to hear Mme. Claire Clairbert's return for her fifth season at the Theatre de la Monnaie.

Spain under the stage name of Edgard Prence.

Artists re-engaged for the German repertoire include Frida Leider, soprano, Maria Olszewska, contralto, Theodore Strack, tenor, and Alexander Kipnis, bass.

Further additions to the artist personnel of the company for the coming season will be announced at a later date.

Repertoire Extended

Operas contemplated for the German repertoire are: Novelties, "Die Meistersinger" by Wagner, with Böckelmann as Hans Sachs, Kipnis as Pogner, Habich as Beckmesser, Maison as Walter, Colcaire as David, Rajdl as Eva; and "The Bartered Bride" by Smetana, with Habich as Kruschina, Maria Claesens as Katinka, Rajdl as Maria, Chase Baromeo as Micha, Coe Glade as Agnes, Dua as Wenzel, Strack as Hans, and Kipnis as Kezal. Egon Polack will conduct both works.

The standard repertoire in German will include the following works by Wagner: "Lohengrin," "Tannhäuser," "Tristan und Isolde" and "Walküre"; Beethoven's "Fidelio" and Richard Strauss's "Der Rosenkavalier."

Chicago Opera Adds to German Wing

CHICAGO, June 10.—Eight German works are scheduled for production by the Chicago Civic Opera Company during the 1930-31 season and seven artists have been added to the personnel, including a number of Wagnerian singers.

Foreign artists announced are: Lotte Lehmann, lyric-dramatic soprano, who for the last five years has been a leading singer at Covent Garden, the Berlin State Opera and the Bayreuth Festival; Maria Rajdl, lyric soprano, of the Dresden Opera; Rudolf Böckelmann, leading baritone of the Hamburg Opera; Eduard Habich, baritone of the Berlin State Opera, the Munich Opera, the Bayreuth Festival and Covent Garden; and Octave Dua, Belgian tenor, who was formerly a member of the Chicago Opera and will return next season.

Native Contralto Engaged

Two Americans will be among the newcomers next season.

Sonia Sharnova, contralto, was born in Chicago and began her musical education here. She went abroad to study

with Jean de Reszke and made her first appearances on the concert stage. Her operatic debut was made at Nice. After singing in various French opera houses, she went to Italy to coach in the Italian repertoire and to sing in Milan and other Italian cities. She then went to Berlin to coach German repertoire. Following her return to America, she was engaged by the German Opera Company, with which she has sung leading roles in the last two seasons in many American cities. She will sing French and Italian, as well as German, roles with the Chicagoans.

American Tenor Booked

Oscar Colcaire, tenor, is a native of Lexington, Ky., and was at one time a member of the violin section of the Cincinnati Symphony. He was educated in the public schools of Lexington and Cincinnati, and at Yale University. He studied with Jean de Reszke at Nice in 1922. He made his operatic debut as the Duke in "Rigoletto" in Turin four years ago and has appeared at La Fenice in Venice and in Trieste during major opera seasons. He has toured Holland, France, Portugal and

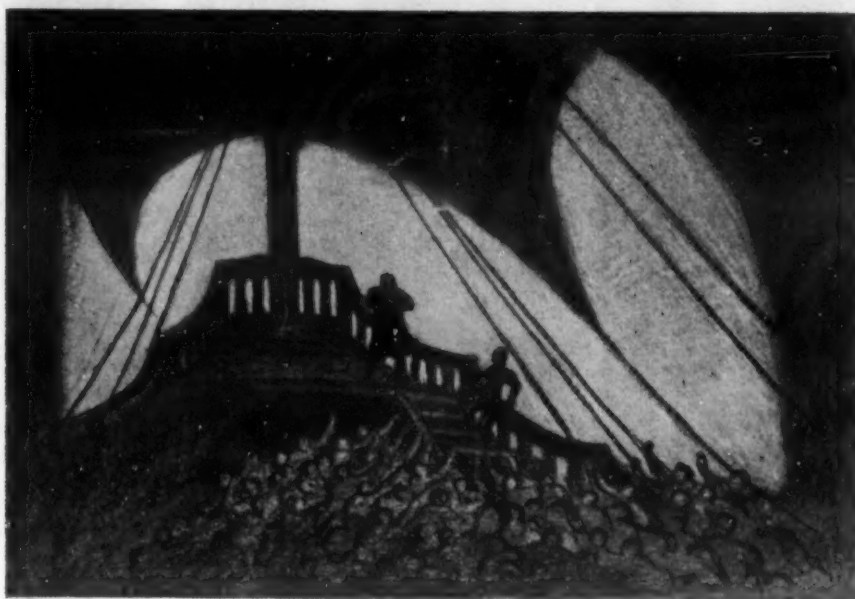
"Christophe Colomb" Aims at Epic Grandeur

Historical Allegory by Darius Milhaud and Paul Claudel, French Diplomat, Utilizes Films and a Spectator-Chorus

By Geraldine de Courcy



The Librettist of "Christophe Colomb," Paul Claudel, French Ambassador to the United States (Left) and the Composer, Darius Milhaud, Photographed in the Latter's Garden



Columbus Quells the Mutiny of the Sailors: A Scene Design by Panos Aravantinos for the Berlin State Opera Production



Figurine for One of the Mexican Gods in "Christophe Colomb," from a Sketch by Panos Aravantinos

BERLIN, May 30.—The world premiere of the new Claudel-Milhaud opera, "Christophe Colomb," which was given at the State Opera Unter den Linden, on May 5, neutralized at one stroke the accumulated gibes which have been leveled at this house during months on the score of inactivity, indifference and slovenliness. It showed the latent possibilities of this much-maligned institution when imbued with curiosity, enterprise and energy. The production was a superb piece of work in every detail. No praise can be too fulsome for an achievement which represented a more lavish expenditure of love and labor than has fallen in recent years to the lot of any other single undertaking of that organization.

The opera—if this term can be applied to a work composed of elements so diverse in character—consists of two acts and twenty-seven scenes, which follow in such rapid succession and are developed so intricately as to impose almost insuperable technical problems. That these were surmounted so brilliantly by the State Opera speaks for the noteworthy equipment of this house. But these very technical difficulties will perhaps limit the opportunities for universal production of the work, since there are very few opera houses which possess adequate mechanical material for its mounting.

Epic of Great Navigator

The action is based on the life of Columbus, seen from the angle of a Catholic mystic. Claudel views him as a missionary destined by Providence to carry the banner of Catholicism to the far reaches of the earth and unite all men to Rome. Columbus is, therefore, no longer the impecunious adventurer of history, but a *prédestiné* whose life was shaped by those unseen forces gradually molding him into an instrument of divine purpose.

Claudel, in explaining his methods, stated that the drama is like a book opened by a Reader, who proceeds to

impart its contents to the public. He also invested the chorus with the majority of the action, likening it to the daily press of the world, which seizes an important event and subjects it to a process of discussion, argument, description or debate, as the case may be. The chorus, therefore, actually represents public opinion and is in turn disputatious, apologetic, inquisitive, contradictory or corroborative. In fact, it participates so actively in all the proceedings that at one point (Scene 21) the Reader is impelled to call its members to order with the biting comment that they have far too much to say!

In the State Opera the proscenium boxes were screened in sombre brown cloth to form a background for the chorus, which was seated on a platform extending out over the orchestra on each side. The idea was to bring the chorus into close proximity to the public, and give the latter the illusion of

direct participation in the action of the drama.

The entire stage was open to view. After the solemn entrance of the chorus followed by a company of halberdiers, officers and standard-bearers, the Reader (who plays a role similar to the Sprecher in Stravinsky's "Oedipus Rex" and "Histoire du Soldat") takes his place before the lectern. After pronouncing the Apostolic Invocation, he reads from a large book labeled "The Life of Christopher Columbus Who Discovered America." The various incidents in the career of the explorer are then illustrated in the foreground, the background and on the screen, individually or simultaneously.

Blend of Allegory and History

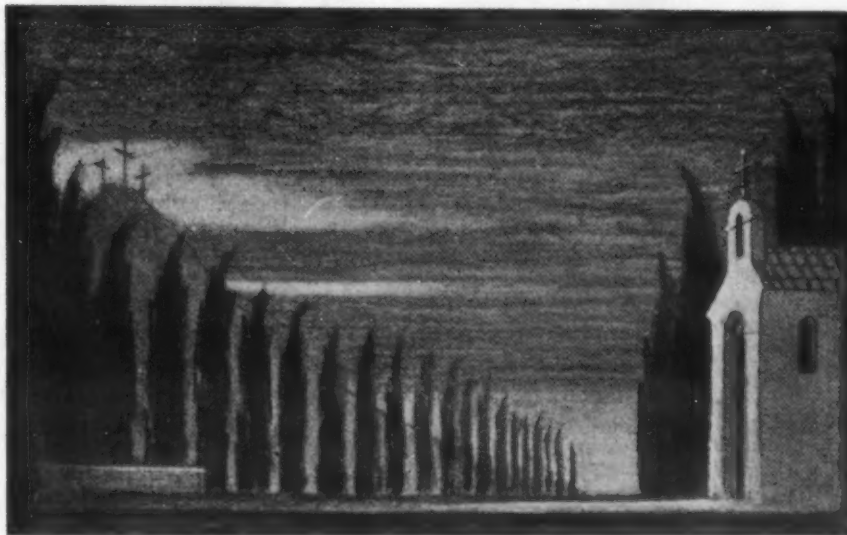
The opening scene of the actual drama shows Columbus in a miserable inn at Valladolid, many years after the discovery of America, an old man broken in spirit and bereft of all earth-

ly possessions save his faithful mule and the chains in which he was brought home, a captive. Challenged by the Reader to reconsider his life from the viewpoint of subsequent generations, he descends from the scene and takes his place among the chorus as a mid-spectator of the play of fate. The action then flashes back to the scenes of his early life.

From this point on the work is a vivid mixture of the historical, the mystical and the allegorical, shot with the deep ethical strain characteristic of Claudel. The historical incidents show Columbus at the Spanish Court, the famous revolt of the sailors, the scenes in Valladolid, and other events. The allegorical scenes depict the four evil influences in Columbus's life (Envy, Stupidity, Vanity and Cupidity) personified as dancers, who are finally dispersed by a flock of white doves symbolizing the spirit of God. The mystical passages show St. James appearing to Queen Isabella in church, Isabella in the "Paradise of the Idea," and Isabella being led to the gate of Heaven to the accompaniment of a solemn Alleluiah as the dove (Columba) wings its way into the infinite. The impressions are so conflicting and so numerous as to tax the powers of concentration and assimilation of the most agile mentality, even when fairly familiar with the material.

The second act of the opera opens (Scene 20) with a peculiar interlude in which the chorus discusses the significance of the discovery of America, the event which forms the climax of Act I. The drama is then summed up to the *dénouement* in the inn at Valladolid, at which point the first Columbus (called "Columbus in perpetuity") re-enters the frame from which he descended in the sixth scene, and takes his place beside his double, called the "terrestrial Columbus." In other words, to confound the publicans, Columbus appears in his "celestial body" and his "body terrestrial" with a sub-

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The Tomb of Queen Isabella, as Designed by Panos Aravantinos

Westchester Dedicates New County Centre with Festival

Large Hall Erected at Cost of \$1,000,000 is Setting for Sixth Annual Three-Day Event by Massed Choruses from Many Communities — Secretary of the Interior Wilbur Makes Address at Dedication Exercises — Albert Stoessel Conducts Notable Concerts with Prominent Soloists

WHITE PLAINS, N. Y., June 10.—The sixth annual Westchester County Music Festival, given here from May 22 to 24 under the baton of Albert Stoessel, was especially notable this season. The opening concert marked the completion and dedication of the new \$1,000,000 Westchester County Centre, a handsome structure seating approximately 5000 persons and accommodating a chorus of 1500 and an orchestra of eighty on its stage. Built especially as a home for the festivals, it was utilized for the first time this year. A feature of the vast hall is a new \$75,000 organ, the gift of Eugene M. Meyer of Mt. Kisco and Washington.

Secretary of the Interior Ray Lyman Wilbur was the guest of honor and principal speaker in the dedicatory program given on the evening of May 22. Approximately 7000 persons were in the auditorium, including many who stood throughout the program.

Hoover's Greetings Conveyed

The massed chorus, looming impressively against a back drop of the color of the sky, opened the concert by singing the "Star-Spangled Banner." Secretary Wilbur was then introduced by Mrs. Eugene Meyer, chairman of the Westchester County Recreation Commission, which sponsors the festivals. Dr. Wilbur brought the greetings of President Hoover and emphasized the importance of a movement such as that which has grown up in Westchester, which he characterized as a healthful one in the increased hurry and distraction of modern life. Music is one of the best influences in building a strong nation, he said.

The soloists in the first evening, with the massed chorus and orchestra, under Mr. Stoessel, were Richard Crooks, tenor; Donald Pirnie, baritone; and Palmer Christian, organist.

The chorus of 2000, including twenty-one community units from many parts of the county, sang stirringly, with smoothness, considering the huge volume of sound, and with many colorful details of interpretation, under Mr. Stoessel's direction. The numbers included Bach's "Break Forth, O Beauteous Light," the Seventeenth Century German "Ye Watchers and Ye Holy Ones," and Gustav Holst's interesting arrangement of the air "Turn Back, O Man," from the Genevan Psalter.

Soloists Applauded

Mr. Crooks sang with orchestral accompaniment Handel's "Where'er You Walk" and Coleridge-Taylor's "Onaway, Awake, Beloved," the Flower aria from "Carmen" and Lohengrin's Narrative, winning a personal success. As part of the dedicatory exercises of the new organ, Mr. Christian played Eric Delamarter's Concerto in E with technical proficiency, giving a satisfying demonstration of the tonal resources of



Westchester Photo-Service

Prominent in Westchester's Sixth Musical Festival: Left to Right, Secretary of the Interior Ray Lyman Wilbur, Honor Guest and Principal Speaker at the Dedication of the New Westchester County Centre; Mrs. Eugene M. Meyer, Chairman of the Westchester County Recreation Commission; Albert Stoessel, Musical Director and Conductor of the Festival; and Pliny W. Williamson, Chairman of the Supervisors' Special Committee on Recreation

the instrument. The orchestra and a portion of the chorus contributed excerpts from Borodin's "Prince Igor," including the stirring Polovetzian Dances. The concert was concluded with a most successful performance of the Chorale, Prize Song and Finale from Wagner's "Meistersinger," with Mr. Crooks singing the part of Walther and Mr. Pirnie that of Hans Sachs, assisted by the chorus and orchestra.

Junior Festival Held

On the afternoon of May 23 there was given the second junior music festival in the history of this series. The first had been held in 1926, in a tent at Valhalla. The musical forces conducted by Victor L. F. Rebman numbered 2280 children, including choruses of 1400 elementary and 700 high school pupils, and an orchestra of 180 high school players.

The junior festival opened with the Overture to Mozart's "The Impresario," played by the orchestra. The high school chorus sang Bach's "Break Forth," Mozart's "Ave Verum," Schubert's "Omnipotence" and the junior chorus was heard in "Morning Song" by Tosti, Humperdinck's "Hänsel and Gretel," Coerne's, "Devonshire Lilies," Handel's "Holy Art Thou," and other works.

Other orchestral numbers were by Tchaikovsky and Berlioz. The high school chorus was heard in works by Speaks, Chadwick and Friml.

F. Colwell Conklin was associate conductor for the junior festival. Dorothy A. Andrews and Harriet E. Vegh were the accompanists and Clifford E. Dinsmore the organist of the afternoon. Mr. Rebman was chairman of the executive committee of music supervisors in charge, and Arthur Z. Boothby of Mamaroneck was chairman of the ad-



Percy Grainger, Who Conducted Two of His Works and Appeared as Piano Soloist at the Westchester Festival

visory committee of school superintendents.

Grainger Works Heard

One of the most successful concerts was that on the evening of May 23, when Percy Grainger appeared as piano soloist and as guest conductor of two of his works. The festival orchestra under Mr. Stoessel opened the program with the "Freischütz" Overture of Weber. Mr. Grainger then gave an impressive performance of Tchaikovsky's Piano Concerto in B Flat Minor. As encore he played his latest composition, an arrangement of an English Hunting Song. He was much fêted by the audience. The orchestra then played Carl McKinley's "Masquerade," a composition in modern idiom. The Male Glee Clubs of Yonkers and Mount Vernon, led, respectively, by Clifford E. Dinsmore and Theodore Van Yox, sang three songs arranged by Ralph L. Baldwin, Brahms's Lullaby and the Pilgrim's Chorus from "Tannhäuser."

The two Grainger compositions, provided the greatest novelty in this concert. They were "To a Nordic Princess," which had its premiere at the Hollywood Bowl on the occasion of the composer's wedding there several years ago, and "Spoon River," an arrangement of a country dance from Illinois. The works called for an elaborate orchestration, in which the added parts were played by Mr. Stoessel, Leonice and Stanley Hunnewell, and Howard Kasschau, harmoniums; Elsie Fairfax, Bessie Harlow, Mr. Kasschau, Arthur Lloyd and Merle Robertson, pianists; Ella Grainger, Mildred Payne, Fred Morse and Mrs. E. J. T. Vining, bells, and John Connet, marimba. Caroline Beeson Fry was the organist for this program, which concluded with Elgar's "Pomp and Circumstance."

Bori Has Ovation

The final concert, on Saturday night, May 24, was heard by an audience estimated at 6000, with seats at a premium. Lucrezia Bori, soprano of the Metropolitan Opera, was a fêted soloist. Miss Bori sang the air "Voi che sapete" from Mozart's "The Marriage of Figaro," and "Depuis le jour" from Charpentier's "Louise," with the orchestra and with Frederick Bristol at the piano, songs by Grieg, Myron Ja-

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MANITOBA COMPETITION FESTIVAL HELD

Prominent British Musicians Among Judges—Talented Students Discovered

WINNIPEG, June 10.—The Twelfth Annual Manitoba Musical Competition Festival was held May 5 to 17 in Central Church and the Music and Arts Building.

The adjudicators this season included three well-known British musicians: Dr. J. F. Staton, of Chesterfield; Edgar L. Bainton, of Newcastle, and Dr. Albert C. Tysoe, of Leeds, in addition to Dr. Ernest MacMillan, of Toronto.

Exceptional interest has been mani-

fested in the competition this year and Central Church was crowded to capacity for both afternoon and evening sessions. There were one hundred and sixty-five different classes in the competition and over eight thousand competitors including the members of the public school choirs and orchestras.

At the final concert in the Walker Theatre on May 17 the program was given by selected artists and choirs from the successful competitors.

The judges expressed delight with the high standard of the choral work. Several piano and violin students of exceptional merit were among the discoveries of the competition.

MARY MONCRIEFF

Bringing the World's Best Music to the Film Theatre

Noted Orchestra of the Roxy Theatre Is Potent Magnet Attracting Visitors from All Parts of the Land, Under the Baton of Joseph Littau, American Conductor — How a Small Boy's Saga of Success Grew into Actuality Under the Mentorship of "Roxy," Showdom's Most Benign Impresario

TO New York's endless stream of visitors, the Roxy Theatre is known by its music. The lofty movie-palace is a shrine of their pilgrimage, the source of the Sunday afternoon symphonic broadcasts, and of the original "Roxy and His Gang" hour on Monday nights, which they dial into their living rooms at home. Once within the theatre's inviting elegance, they discover what Manhattan residents know, that outside of the rich and yet friendly luxury, the unique attraction of the movie house is its stage presentation, the primitive appeal of color and motion of rhythm, of glittering fabrics fluttering from graceful bodies, on the current of good music.

Directing the complex musical activity of the movie theatre is Joseph Littau. The trig, compact conductor with his dark and shapely head, his strong profile and his crisp moustache looks his part, though he disdains the mannerisms common to his profession. His luxuriant black hair remains well-behaved. He flashes across the immense stage from the wings, joins the orchestra raised to meet him from the invisible pit, bows, turns his back, lifts his baton, and launches his hundred musicians into the overture before the applause has time to complete its crescendo.

Preparing Elaborate Bills

Usually, the overture is either symphonic, an excerpt of Tchaikovsky or Wagner, or a compendium of the highlights of some favorite composer, Liszt, Puccini, Bizet or Gounod, which Mr. Littau and the staff composer of the theatre have arranged for the purpose. The presentation is based usually on some well-known musical work which "Roxy" himself has directed his lieutenants to turn into tableaux of visual beauty. Recently he decided upon "Carmen." After the regular Sunday afternoon program, Mr. Littau, with his colleagues around him, went through the score, chose its most significant parts, rearranged its continuity so that the story would flow smoothly in a thirty-minute version. By Friday of that week it was part of the bill.

It is the symphony program of Sunday afternoons that, perhaps, claims the conductor's greatest interest. Though the orchestra is attached to a movie house, even music critics comment on its programs with respect. Mr. Littau has built up a reputation for first performances over the air, among them such a notable work as Chaus-



Joseph Littau, Conductor of the Roxy Symphony Orchestra, Who Has Introduced Notable Works to the Repertory of the Organization

son's Symphony in B Flat. But the critics watch him more specifically because he is constantly reviving old and charming scores neglected without good reason by the regular symphonies. The "Antar" Symphony by Rimsky-Korsakoff was another first radio performance. Mendelssohn's "Die schöne Melusine" had rarely been given before Conductor Littau sent it over the air.

Of the standard composers, the orchestra does a great deal of Wagner, one of Mr. Littau's favorites. Consequently, he was delighted with the letter of an elderly Boston woman, who, outlining her musical experience in order to prove her right to critical comment, wrote that not since Nikisch was here had she heard the Prelude to "Die Meistersinger" given as Littau gave it several weeks ago.

An Apostle of Nikisch

Nikisch is Mr. Littau's ideal conductor. The orchestra, at its one and only rehearsal for the symphonic programs, on Sunday mornings, is apt to hear references to his methods. And when the men play Mendelssohn, they are adjured to provide a "Toscanini pianissimo."

There is no more intent listener to Joseph Littau and his orchestra than Roxy himself. After he makes his announcements with his familiar jovial diffidence, the instigator of symphonic music in a movie theatre fixes his eyes on his conductor and makes no motion, though the rhythms become imperative, until he is once more summoned to the microphone.

Rehearsals in the morning, presentations in the theatre seven days a week from one-thirty until midnight, programs to make up, scores to adapt, making music for so intricate an organization as Roxy's, absorbs all the conductor's time. He has had one day off in five months! Yet there is ample reward in the pleasure afforded to audiences of millions which Mr. Littau and his orchestra reach in the theatre and through the air. He is able to stand the grind because he loves his work. If he has a day off, he goes to a concert. When a program at Roxy's is in good order, he occasionally turns over his baton to an assistant, makes



A Rehearsal in the Roxy Radio Studio: Mr. Littau Is Shown with a Few Members of the Large Orchestra at Work on the Preparation of a New Work

the seven blocks between the theatre and Carnegie Hall in less time than it takes to run off a news reel, and hears Toscanini do Ravel, Wagner and Mendelssohn. It is not merely a matter of listening. He has found that he learns by watching the great conductors.

A Boyhood Escapade

Born in Elizabethport, N. J., and brought to New York as an infant in arms, his first remembered ambition was to be a conductor. He did his first conducting as leader of the neighborhood orchestra he and his brother organized with the help of the local music store manager in the Bronx district near their home. At sixteen he was already a composer. Today he has given up composing, except for his own amusement.

His most cherished friends in those days were members of the Philharmonic. Conducting symphonic orchestras represented the height of achievement to him then, as it does now. He used to haunt the stage door of Carnegie Hall for a chance to slip in upon a rehearsal. If he could only make himself invisible until Stransky began, his friends told him, he could listen undisturbed.

But Carnegie Hall was built to display its audience and not to hide it. Only once, by stretching himself flat on the floor under four seats, did he become sufficiently inconspicuous. The conductor tells with amusement of a sorry day, when he was discovered in this undignified position. The cleaners gently but firmly removed him.

Began Career as Pianist

From his parents Mr. Littau has always had encouragement for his musical ambitions. His father was a cornetist in the mail carriers' band. A government salary can hardly provide for an elaborate musical education as part of a family budget. From the time he was eight, when he was a baker's errand boy at \$1.50 a week, the aspiring musician worked while he went to school and studied piano. Even his year in Germany he paid for by playing in a Berlin café. There he used to rush from his restaurant piano to

hear the Berlin Philharmonic and watch Arthur Nikisch.

When Roxy first startled the world in 1913 by outfitting a movie house, even so unpretentious a movie house as the Regent with a symphonic orchestra, Joseph Littau was its pianist. Except for intermittent sessions of playing in movie houses in California and coaching an opera company, he has followed Roxy from theatre to theatre ever since.

In the Rivoli in 1921 he helped to stage a ballet version of Griffes's "The White Peacock," and therefore denies that the Misses Lewisohn and their Neighborhood Players were the first to give the work in that form. Mr. Griffes became a personal friend, and promised him a score especially written for stage presentation. Mr. Littau has it now, in manuscript. The composer gave it to him a year before his death. The conductor presented it last year on an "all-American" program of the Sunday afternoon Roxy series, which he prepared.

Favors American Composers

Like his mentor, Roxy, Mr. Littau sees no reason why good music should be for the man in the dress suit only and not for the man in the street. He approves of luring movie patrons to listen to good music by the simple expedient of making the accompanying tableaux hold the eye, and consequently looks forward to doing some time in the future John Alden Carpenter's "Skyscrapers," as Schelling's "Victory Ball" was done as a presentation in the past.

When the presentations can also be made to afford opportunity for American musical talent, he is especially pleased. "But Roxy has always done that," he said. "Frederick Jagel, Mario Chamlee and Jeanne Gordon had their first opportunities with Roxy."

As for America's liking good music, Mr. Littau pointed to the piles of mail, comments on the Sunday programs. "What interests me," he said, "is the many people who write in to say how much they dislike jazz, how tired of it they are, and to urge us to continue our programs of symphonic music."

ZELMA FRIEDMAN

Cuba Sends Us an Ambadress of Song



Left, Frank La Forge, Teacher of Emma Otero Who Comes as Unaccredited Artistic Ambassador to the United States. Center, Emma Otero, Cuban Coloratura Soprano; Right, Gerardo Machado, President of Cuban Republic

THAT there should be an artistic ambassador from one nation to another, just as there is a diplomatic ambassador, is by no means a bad idea. The promotion of artistic ideals between governments and peoples might easily be an advantage both in artistic ways and others as well. President Machado of Cuba has such an idea in mind, and he considers his protégée, the

young Cuban coloratura, Emma Otero, his artistic ambadress accredited to all countries!

Frank La Forge, Miss Otero's teacher, recently returned from Havana, where he accompanied her in two important and interesting concerts, one in the new Capitol and one in the National Theatre.

"When the ship carrying Miss Otero sailed into the harbor it was like royalty arriving," said Mr. La Forge. "There were airplanes, which came out to meet her, dropping flowers upon the deck. A government band was on the dock, and then there were more flowers and the gayest of welcomes everywhere."

"Our first appearance was in the new sixteen-million-dollar Capitol, which is one of the most magnificent buildings of its kind in the world. President Machado has erected with this building a lasting monument to his name, and Havana has a Capitol of which it may well be proud."

"The entry of the President occasioned state ceremony, everyone standing, the lights suddenly blazing up and everything being done to make one feel that it was indeed an event. Dr. Ricardo Herrera, President Machado's most efficient secretary, officiated that evening, and in other arrangements as well, which were well thought out and perfectly executed. Dr. Herrera speaks many languages with fluency and is at home in every possible situation which may arise."

"During the concert President Machado sent word to Miss Otero and me that he wished us to come down and be presented to him. We made a formal descent from the platform and were presented with due ceremony. He talked very graciously to both of us and was most complimentary in regard to the improvement Miss Otero had made in her singing during the past year with me. His comments, publicly, on the ease of production and her high notes were most gratifying to me."

"The President had previously shown great consideration in announcing that as white was the proper evening wear for the tropics, we might all appear in white instead of the formal black, customary on such occasions. We felt truly comfortable, which is by no means universally true at summer con-

certs! I shall never forget how well the audience looked. It would be a benediction if some such humane regulation could be brought about in the United States when the thermometer soars."

Profusion of Flowers

"The second concert, in the National Theatre, was also a huge success. There was an immense, enthusiastic crowd and there were innumerable floral designs and baskets of flowers. Havana audiences are delightful. Ernesto Berumen, head of our piano department, was wildly acclaimed at a recent recital there. He not only had a packed house and an audience which was loud in its approval of his playing, but he also was extremely well received by the press. He continues his series of master classes there at the International Conservatory next spring. And speaking of classes, our summer school is now in session and will continue throughout the summer except for a short vacation in August. Weekly recitals by pupils of Mr. Berumen and myself have already begun and will continue throughout the summer months."

"Lawrence Tibbett, who has studied with me since 1922, is to found a scholarship in my studio. I consider this a high compliment and am gratified that Mr. Tibbett feels he wants others to have the opportunity of studying the same methods he studied. The details of this scholarship have not been decided upon, but we shall make a public announcement at a later date."

"Several of my pupils have been heard in recital during the past season and their great success has given me much joy. Harrington van Hoesen, baritone, sang in Town Hall in January and repeated his success of last season, which was outstanding. Kathryn Newman, soprano, Elizabeth Andres, contralto, and Erin Ballard, pianist, gave a joint recital in the same hall and were received with enthusiasm. Miss Newman recently made her Philadelphia debut, and the critics and public received her with marked interest and praise."

"For the past year the La Forge-Berumen Musicales have been broad-

cast over Station WEAJ on Thursday afternoons at 3.30 and will continue through the summer. The artists participating in these concerts are all pupils of Mr. Berumen and myself. Judging from numerous letters received from various parts of the country, they are meeting with approval and are bringing joy to many."

AMERICAN ORCHESTRAL SOCIETY TO DISBAND

Mrs. Harriman and Committee to Discontinue Sponsorship—Group Will Be Reorganized

After ten years of notable activity, the American Orchestral Society, conducted by Chalmers Clifton, and devoted to the training of graduate music students in ensemble playing, will be disbanded on July 1. Mrs. E. H. Harriman, founder and president of the organization, with the other members of the executive committee, reached this decision recently, the principal reason given being the recent illness of the conductor and the uncertainty of his future plans.

The reorganization of the valuable educational work in music which has been carried on by the American Orchestral Society for the past ten years is being considered by a committee which held its first meeting on Tuesday afternoon, June 3, at the residence of Mrs. Stanley Richter.

The members of the committee who are cooperating in this preliminary survey are: Mesdames Henry M. Alexander, Edward Blanc, Melbert B. Cary, Jr., Elbridge Gerry Chadwick, Harris Childs, Charles S. Guggenheimer, Christian Holmes, Herman Irion, Stanley Richter, J. West Roosevelt, and Frederick Steinway.

Schubert Memorial Elects Officers

At a recent board of directors' meeting of the Schubert Memorial, Inc., Mrs. Frederick Steinway was unanimously elected vice-president, and has consented to work in that capacity. All other officers of the organization, with the exception of Mrs. J. F. D. Lanier, resigned, were reelected for the coming year.

The annual report of the association includes the formation of extension committees in the following cities: Atlanta, Baltimore, Boston, Cleveland, Denver, Detroit, Eugene, Ore., Los Angeles, Philadelphia, Portland, Ore., Providence, San Francisco, Santa Barbara, Savannah, St. Louis, Washington, Harrisburg, Pa., and Tucson, Ariz. Negotiations are being conducted with Kansas City, New Orleans, Godfrey, Ill., Buffalo, and Dayton, Ohio.

Paderewski to Tour United States Next Season

Paderewski, whose illness forced him to cancel his American tour last season, is now completely recovered and plans to come here next fall. A cable received from the pianist by George Engles, his manager, announces that he will arrive in New York early in October and expects to fulfill the entire seventy-five engagements for which he was booked last year.

Two recitals are scheduled for New York, two for Boston and two for Chicago. The remainder of the tour will consist of single recitals in the larger cities from coast to coast. By arrangement with Mr. Engles the tour will be made under the auspices of the NBC Artists Service.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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NEW YORK



Dear MUSICAL AMERICA:

Arthur Judson is back from Europe, looking handsomer than ever and just as full of enthusiasm as though this were the beginning of a season, instead of the end of one. Naturally, he has reason to feel proud and happy over the extraordinary success of the European tour of the New York Philharmonic-Symphony. Mr. Judson was present at a number of the concerts abroad, and he can tell of triumphs.

His organization functioned superbly, I am told, from press department to transportation, personnel and all phases of management—in fact, all details moved along without a hitch. The foreign railroads coöperated, furnished special trains and new cars, and made everything as smooth as possible for the great troupe of itinerant musicians.

From one important thing to another: that seems to be Arthur Judson's path. He was hardly off the boat when the news was flashed that the name of the conductor who would conduct the opening six weeks of the New York-Philharmonic was none other than that of Erich Kleiber. You will remember that, before Mr. Judson sailed, the statement of the Philharmonic season, as given out, left this unannounced.

In securing the services of Kleiber, Mr. Judson and the directors of the Philharmonic have again shown themselves to be keen and alive to the European situation. Kleiber, who is now General Music Director of the State Opera Unter den Linden in Berlin, is top-notch and is so regarded abroad. He has achieved great success during the years that he has been at the State Opera and has shown himself progressive and eager to present new works. Just recently he did Milhaud's "Christopher Columbus."

He is married to an American, which seems to me to be in his favor, as he will thus be enabled to gain more readily something of the psychology of our audiences. He will unquestionably maintain a high standard in the music that he offers. He is said to be uncomprising in his artistic conscience.

From an American standpoint, he is far from good looking, but what he lacks in pulchritude he more than makes up in forceful personality. After all, who said that conductors should be "sheiks"?

In Central Europe they are beginning to call New York the graveyard of conductors, because so many excel-

lent conductors have come here and failed. But you know there are conductors who have come here and triumphed. How about Toscanini, Stokowski, and Muck? It seems that at least three first-class men have been pretty successful. . . .

My congratulations on your "beat" in your last issue. That was good work, announcing the results of the big Victor prize competition. Even though it was not possible for you to give the complete results, I feel that it was a decided feather in the cap of your reportorial organization to gather in the news that told us that Ernest Bloch was one of the five winners; that the judges had decided to divide the \$25,000 between five composers, giving \$5,000 to each one, instead of the \$25,000 to one. Now it will be interesting to know who the other four composers are. I dare say it will soon be revealed.

Mr. Bloch's prize winning seems to continue. He won the prize you offered four or five years ago with his epic rhapsody "America," which has had an international success; also the Birchard Prize of \$1,000 for a chamber music work for the New York Chamber Music Society, and now this Victor prize of \$5,000. His work is called a "Mountain Symphony" according to your exclusive announcement and something tells me that it will be a fine piece of writing. Bloch is a master. Thus in a prize competition his mastery never fails to reveal itself to the judges.

When the Bremen sailed from New York on June 10 there was aboard a man whose influence as a publisher is far-reaching in Europe and who has shown himself one of the most adroit discoverers of genuine talent. He is Director Emil Hertzka, head of the Universal Edition in Vienna, who has the honor of being the publisher not only of Schönberg, Krenek, Kurt Weill, Max Brand and Milhaud, but also of Mahler and a good deal of the Strauss who is called Richard.

Director Hertzka was here on a comparatively brief visit. He feels that the relations of Europe and America are now more intimate than ever and that our composers of serious music must be known over there as well as our popular, jazz composers have been for some time.

He told an interesting story one day when he was asked about the opera "Schwanda, der Dudelsackpfeifer (Schwanda, the Bagpipe Player)" by Jaromír Weinberger, the outstanding operatic success of the day. The composer, who is a Bohemian, had come to him some years ago and submitted some violin compositions which showed great talent. Hertzka encouraged him and Weinberger kept on writing. Today he is the composer of one of the most successful operas produced in Europe in many years, more than 100 stages in Germany and Austria having already mounted it. It is said to treat Bohemian folk-song in a very clever manner, something in the way Smetana did in "The Bartered Bride," but, of course, in the harmonic idiom of our time.

This Jaromír Weinberger visited the United States some years ago. He came here with the great violin master, Otakar Sevcik, to assist him in his teaching at the Ithaca Conservatory. No one knew him here as a composer; in fact, no one knew him here at all.

But something tells me that he will be known here before long. I have an idea that his melodious "Schwanda"—did you hear me say "melodious"?—

will not escape the ear of the astute generalissimo of the Metropolitan, who has so often stated that he is on the lookout for appealing novelties. Here is one, according to all reports, to win the ear, rather than to show how proficient its composer is in the mathematical side of music.

"There is a lady sweet and kind" in New York town, whose good deeds are so numerous that she ought to be decorated by some organization like the Boy Scouts, to whom good deeds mean so much. If a young singer comes to the city, or a young player, a friendly greeting, and a kindly hand will be extended at once by this lady. Or a young composer, who is making the rounds with his manuscripts and meeting with little but rejections from publishers and performers alike.

This lady sweet and kind enjoys helping others. She can always find time to send flowers to a friend who is ill, to write a little letter of comfort and cheer, to say a kind word, despite the fact that she is a very busy person in her profession. And with it all she never thinks of being thanked. Her modesty is proverbial among her friends, and she numbers a host of them in the world of New York's music. She is a real musical spirit as well as a musician; she loves music and the people who make it and dream it. I wonder if you know about whom I am writing? Many of your readers will. For those who do not I want to say that her name is Mrs. J. Harrison Irvine, pianist, teacher and coach of voice and accompanist: but above everything "a lady sweet and kind."

That opera is not dying and that all that is needed to keep it alive is good performance seems to be echoed by nearly every important musical personage of whom the question is asked. Richard Strauss had some excellent things to say about it in an interview written in Vienna by John MacCormac—the journalist, not the singer!—and published in the magazine section of the New York Times on June 1. The camera portrait published with that interview of Strauss was a striking one, one of the most beautiful photographic studies I have seen in a long while. "Where had I seen it before?" I asked myself. Or had I? Like a flash I recalled that in your Special Issue last January you had devoted a whole page to these unusually beautiful camera portraits by Freiherr v. Gudenberg of Berlin, studies of Strauss, Erich Kleiber, Bruno Walter and Furtwängler.

The art of v. Gudenberg is extraordinary and I believe you were the first in the United States to reproduce his camera studies. In any case you published them in January and the Times in June, thus getting the head the Times by five months.

Quite a shock the other morning to read that Mrs. E. H. Harriman was to abandon her financial sponsorship of the American Ochestra Society and that this admirable orchestral training school was to disappear from our musical horizon.

Chalmers Clifton, conductor from its inception, is said to have desired to withdraw on account of ill health; but, although I know he was ill several times this last season, I can scarcely credit it to that. Mr. Clifton did ten years of fine work with the American Orchestral and he may have other plans. After all, he may wish to conduct thoroughly professional orchestras here or wherever he gets a chance.

It is a pity that none of our own



A French Cartoonist's Impression of Paderewski. The Former Polish Premier is Announced to Tour Here Again in the Autumn.

symphony orchestras has realized that Mr. Clifton was worthy of its conductorship. We have few musicians with a higher cultural standard than Mr. Clifton and few native-born conductors who have his technique and experience.

A move to reorganize the American Orchestral Society has already been made by some influential ladies, among whose names I read that great patron of things musical, Mrs. Christian R. Holmes; also Mrs. Henry M. Alexander, Mrs. J. West Roosevelt, Mrs. Charles S. Guggenheimer and several others equally noted. No mention has been made of the new conductor.

That most successful managerial duo, Evans & Salter, is completing another banner season, and making a move in the way of expansion. Lawrence Evans is out on the Pacific Coast as I write and has been there almost a month, if memory serves. What is he doing? Well, he's doing a number of things, among them one that is especially significant.

And that is: Before he returns East (which should be toward the end of June) he will have established a Pacific Coast office for Evans & Salter, an office located in Hollywood, Calif., to handle important matters that need immediate attention out there. A fine progressive move, I think, one that shows how wide awake Lawrence Evans and Jack Salter are to every aspect of the musical situation as it affects them and their artists.

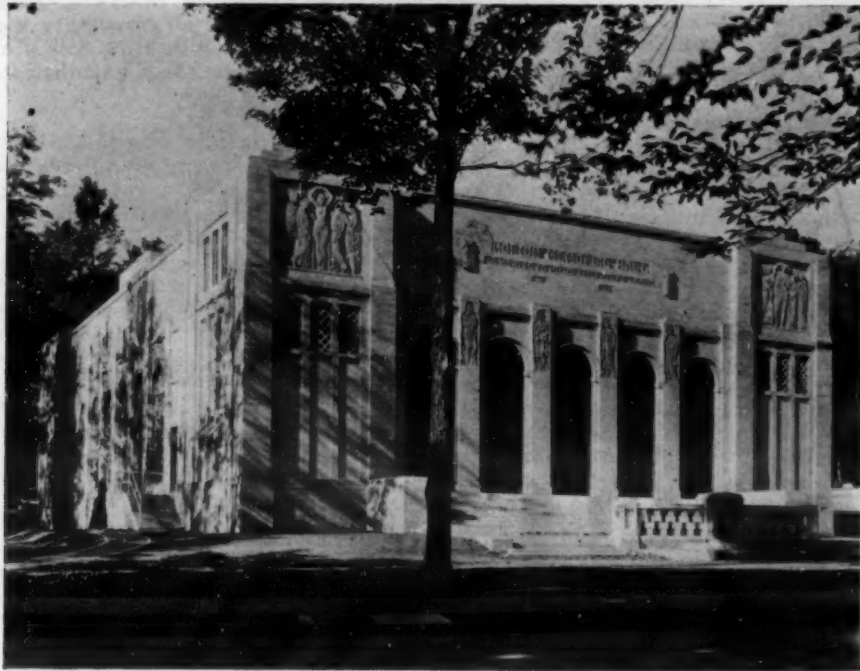
I wonder what Toscanini thought of Bernard Shaw's remarks in London at the dinner given by the de Waldens? G. B. S. is without doubt one of the outstanding figures of the day, but there is something of the clown in him at times. I think he knows too much about music to make the statements attributed to him in the press. Don't you remember that he was a music critic in London for years? Of course, being a music critic is not always synonymous with knowing a great deal about music, is it? asks your

Mephisto

Chautauqua, Lakeside Music Centre, Has Rich Program 'This Summer



Albert Stoessel, Who Will Again Be Musical Director and Conductor of Symphonic Concerts and Opera at Chautauqua This Summer



Norton Memorial Hall, Opened Last Season at Chautauqua, N. Y., as a Home for Musical Performances and Other Artistic Programs



Georges Barrère, Noted Flutist and Conductor, Who Has Been Appointed Associate Conductor of Symphonic Programs at Chautauqua

CHAUTAUQUA, N. Y., June 10.—When the summer musical season opens again at Chautauqua in July, students and visitors will find a program more complete and more varied than any given in past years. The presence here of a number of the world's foremost musical interpreters, a program of symphony and chamber music concerts and operatic performances, and a summer school program which includes accredited courses in public school music and instrumental and vocal instruction, make the Institution comparable to the famous musical centres of Europe. Chautauqua, known as the "summer city in the woods," becomes also "the summer city of music" by virtue of the quality and extent of its musical presentations.

Notable Symphonic Series

Returning to Chautauqua for the ninth time with the same orchestra, Albert Stoessel will present notable symphonic programs during the orchestral season from July 15 to Aug. 23. Mischa Mischakoff, recently appointed concertmaster of the Chicago Symphony, will again be concertmaster of the orchestra. Georges Barrère, leader of the Barrère Little Symphony, will be associate conductor and solo flutist. Guest conductors who will appear during the summer are Dr. Howard Hanson, director of the Eastman School of Music, and Sandor Harmati, conductor of the Omaha Symphony.

Ernest Hutcheson and John Erskine head the list of soloists scheduled to appear with the orchestra. Other soloists include: Horatio Connell, baritone; Mr. Mischakoff, violin; Mr. Barrère, flute; Harrison Potter, piano; Milo Miloradovich, soprano; Mary Katherine Akins, soprano; Brownie Peebles, contralto; Edward Molitore, tenor; Alfredo Valenti, bass; Robert Crawford, baritone; Joseph Pizzo, harp, and Walter E. Howe, organ.

In compiling his programs for the season, Mr. Stoessel has included a number of works by American composers, among them works by Janssen, Griffes, Eichheim, Hanson, Whithorne, Guion, Stoessel, Goldmark, Kramer and Gardner. In addition to the large number of standard symphonies to be performed, the program includes four important compositions which are new to Chautauqua audiences: Bloch's

"Four Episodes," Prokofieff's "Classic" Symphony, Debussy's Three Nocturnes and Bach's "Peasant" Cantata.

Opera Performances Scheduled

Opera is another important phase of the Chautauqua musical season. The Opera Association, with Mr. Stoessel as general director and Alfredo Valenti as stage director, was launched last year. Vital and colorful performances in English of well-known operas, with modern stage settings designed by Margaret Linley of the Theatre Guild, captured the imagination of Chautauquans at once. This year the opera program has been expanded to include six operas: "Faust," Hänsel and Gretel, "Pagliacci," "Martha," "Madame Butterfly" and Debussy's "The Prodigal Son."

The Chautauqua Chamber Music Society will enter upon its third year, giving concerts of this type of music. Choral singing will again be featured in the programs, with performances of

several oratorios and other choral works scheduled under the baton of Robert Lee Osburne, with Harrison Potter of Sarah Lawrence College, Bronxville, N. Y., as associate conductor. Organ recitals are to be included regularly by Walter E. Howe of Abbott Academy, Andover, Mass., at the Institution's great Massey organ.

Music Courses Given

The Chautauqua Institution will open its fifty-seventh season on June 26. For the music student who wishes to pursue summer studies in an environment affording cultural and recreational activities, Chautauqua offers courses accredited by New York University. The public school music department of the Chautauqua summer schools is organized and conducted under the general supervision of Dr. Hollis Dann, head of the department of music in the School of Education, New York University, of which Dr. John W. Withers is dean. New York Uni-

versity will grant the same credits for courses completed at Chautauqua as are allowed for similar courses offered at its own summer school for teachers and supervisors of music.

Classes will be available in theory and practice, sight reading, dictation, harmony, the teaching of music for all grades of elementary school and high school students, music appreciation, teaching of instrumental music, conducting, class piano teaching, and practice teaching and observation.

Under the direction of Ernest Hutcheson, dean of the Juilliard Graduate School of Music, the Chautauqua Music School's piano department offers study in piano music and three master courses in interpretation; lectures and concerts. The voice department, under Horatio Connell of the Curtis Institute of Music; the violin department, with Mr. Mischakoff as director; an organ department; instruction in flute under Mr. Barrère, and instruction in the various fretted string instruments by Luella Allen, complete the range of musical work offered by the Chautauqua Summer Schools.

Scholarships Provided

Opportunities to win scholarships in piano, voice and violin are afforded Chautauqua students who compete in the scholarship competition to be held at Chautauqua on Saturday, July 5. The Juilliard School of Music will award three scholarships, one each for piano, voice and violin, for music study at Chautauqua. Besides the lessons which will be given under these scholarships, students will have the advantage of hearing excellent orchestral concerts, recitals, operas and lectures at Chautauqua. Candidates for the scholarship competition should be American citizens between the ages of sixteen and thirty, it has been announced by the Juilliard School of Music.

The Curtis Institute of Music will send a group of students to Chautauqua to study there under Mr. Connell, who this year enters upon his fifteenth season here.

Chautauqua's Junior Orchestra and Children's Choir, conducted by Maurel Hunkins, are other features of the musical season.

LIST OPERAS FOR SERIES AT CINCINNATI ZOO

Sixteen Works to Be Given in Summer Season

CINCINNATI, June 10.—The season of summer grand opera at the Cincinnati Zoological Gardens will open on June 15 with "Samson and Delilah." The other opera scheduled for the first week is "Martha." The role of Samson is to be sung by John Sample and that of Delilah by Marta Wittkowska. Josephine Lucchese and Edward Molitore will be heard in "Martha."

Sixteen grand operas and two light operas will be given during the ten weeks' season. The repertoire will include, besides the two operas of the first week, "Aida," "Dinorah," "Il Trovatore," "Iris," "Lakme," "Parsifal," "Falstaff," "Carmen," "Andrea Chenier," "Tannhäuser," "Rigoletto," "Don Giovanni," "Mme. Butterfly" and "Mefistofele." The light operas will

be "The Firefly" and "The Chimes of Normandy." "Iris," "Don Giovanni" and "Falstaff" have not been sung at the Zoo before.

Isaac Van Grove is to be the conductor. Exclusive of the light opera singers the personnel of the company will be composed of; sopranos: Myrna Sharlow, Josephine Lucchese, Hizi Kyoke, Bettina Freeman, Mabel Sherwood, Helen Freund, Lydia Dozier, Violet Summer, Idella Banker, Ruby Mercer, Mary Kelly and Mary Stephan; contraltos: Coe Glade, Marta Wittkowska, Constance Eberhart; tenors: Forrest Lamont, Edward Molitore, John Sample, Fenton Pugh, Giuseppe Reschiglian, Joseph Schenke, Joseph Wetzel and Sam Adams; baritones and basses: Natale Cervi, Herbert Gould, Italo Picchi, Fred Patton, Joseph Royer, S. Martino Rossi, Robert Ringling and Willard Schindler.

The orchestra will be recruited from the ranks of the Cincinnati Symphony, as in former seasons. S. T. WILSON

Gregorian Music Notably Fostered at Convention

PITTSBURGH, June 10.—The national convention of the Society of St. Gregory in America, held here on May 13 to 15, attracted delegates from all parts of the country. A colorful and representative program was submitted and attentively heard by all the delegates, visitors and guests of the society. The organization is devoted to the promulgation and promotion of Gregorian music. A message from Pope Pius XI was read to the convention, blessing the proceedings and giving approbation to the further study of the majestic Gregorian chant.

A solemn Pontifical High Mass was sung at Saint Paul's Cathedral to open the convention on the morning of May 13. The celebrant was the Rt. Rev. Hugh C. Boyle, D.D., Bishop of Pittsburgh. The sermon was delivered by the Rt. Rev. John Mark Gannon, D.D., Bishop of Erie. The Gregorian Mass, "Fons Bonitatis," with Credo III, was thrillingly sung by 1000 school children, led by the Rev. Carlo Rossini, choirmaster of Saint Paul's Cathedral.

At 11 a.m. the opening session was held in Synod Hall, adjoining the Cathedral. The President of the Society, the Rev. John M. Petter, S.T.B., professor of music at Saint Bernard's Seminary, Rochester, N. Y., made a short address, in which he expressed the hope that the glory of the Middle Ages would be revived in the Gregorian chant.

The Rev. Stephen Thuis, O.S.B., Saint Meinrad's Abbey, Saint Meinrad, Ind., gave a scholarly discussion on the "Gregorian Chant: the Barometer of Religious Fervor in the Catholic Church."

Father Petter then gave a talk, imbued with humor, on the subject, "A Glimpse at the Human Element in the Gregorian Melodies," in which the speaker plainly defined the close relationship between the text and the melodic line and impressed his hearers with the supreme musicianship of the early Church composers, many of whom are unknown. Discussions followed both talks.

After the noon recess a business meeting took place. This was followed by a reading of a paper on "Sacred Music in Catholic Colleges," by Sister M. Lucretia, I. H. of M., Marywood College, Scranton, Pa. Lantern slides pictured the salient points of her discourse on the education of youth. Dr. Reginald Mills Silby, organist and



Prominent Musicians Who Were Present at the Convention of the Society of St. Gregory of America, Held in Pittsburgh Recently: Front Row, Left to Right, George Fischer, of New York, Treasurer; Nicola Montani, of Philadelphia, Editor of "The Catholic Choirmaster"; Willard L. Groome, of Notre Dame University; and the Rev. John M. Petter, S.T.B., of Rochester, President of the Society of St. Gregory of America. Front Row, from Right to Left, N. E. Fox, Organist of the Cathedral Choir, Toledo; Edgar Bowman, Conductor of St. Ann's Choir, Cleveland; J. P. Langlois, of St. Peter and St. Paul's Church, Detroit; and the Rev. Carlo M. Rossini, Director of the Pittsburgh Cathedral Choir and the Pittsburgh Polyphonic Choir

choirmaster of the Cathedral of Saint Peter and Paul, Philadelphia, discussed "The Training of Boys' Voices."

Polyphonic Choir Heard

In the evening a concert was given in Carnegie Music Hall as a testimonial to the convention. The Pittsburgh Polyphonic Choir, under the Rev. Carlo Rossini, presented a program which covered twenty centuries of church music. With John S. Blonsick at the great organ, the fine choir sang delightfully a most unusual program.

The second day opened with a solemn Pontifical High Mass in Saint Paul's Cathedral. The celebrant was the Rt. Rev. John Mark Gannon. The "Missa Orbis Factor," the three-part chorus of men's voices with organ, composed by Father Rossini, was sung under the direction of the composer by the choir of the cathedral. Another general meeting was held in Synod Hall, when the Rev. James A. Boylan,

D.D., professor of music at Saint Charles's Seminary, Overbrook, Pa., spoke on "The Relation of Music to the Liturgy," emphasizing the connection between the two. "The Organ as a Liturgical Instrument" was the topic discussed by the Very Rev. Gregory Huegle, O.S.B., Prior of Conception Abbey, Conception, Mo.

After the noon recess, a business meeting of the Society included two discussions. Nicola A. Montani, editor of the *Catholic Choirmaster*, spoke on "Some Features in the Development of the Accompaniment to the Chant," an extremely interesting and enlightening presentation of the development of one side of the art. "Gregorian Motives in Figured Music" was discussed by John L. Sedlacek, choirmaster of the Church of the Epiphany, Pittsburgh, the basic material of the Gregorian music being stressed.

An organ recital was given in Northside Carnegie Hall, by Dr. Casper P. Koch, city organist. The program represented five centuries of organ music, the composers being Pausmann, Gabrieli, Palestrina, Byrd, Frescobaldi, Clerambault, Martini, Liszt, Franck, Rheinberger, Widor, Bossi, Reger and Jawelak, given in chronological order. The recital was thoroughly enjoyed by the audience, the organist being a noted figure in his field.

The third day, opened with a Requiem High Mass at Sacred Heart Church for deceased members of the Society of Saint Gregory. At the general meeting, which followed, a paper, "Present Day Education; the Liturgy and Church Music," by John J. Fehring, supervisor of music for the Archdiocese of Cincinnati, was read.

Officers Elected

The final business meeting of the convention was held at 11 a.m. on May 15. Various items of interest were discussed by the delegates at the session. Invitations were unofficially offered by the cities of Seattle and San

Francisco for the next convention. An official invitation from the Bishop of Toledo, Ohio, for the 1932 convention was favorably acted upon.

The election of officers and the executive board followed. The following were chosen: president, Rev. John M. Petter, S.T.B., Saint Bernard's Seminary, Rochester, N. Y.; vice-president, Rev. James A. Boylan, D.D., St. Charles' Seminary, Overbrook, Pa.; secretary, James A. McDavitt, Tompkinsville, S. I., New York; treasurer, George Fischer, president of J. Fischer & Bro., New York; Nicola A. Montani, Philadelphia, Pa.; John J. Fehring, Cincinnati, O.; Martin G. Dumler, Cincinnati; Elmer Steffen, Indianapolis, Ind.; and Rev. Francis Missa, Minneapolis. A social luncheon at the Webster Hall took place at noon. In the evening, Father Rossini entertained the guests at dinner in the hall of the Knights of Columbus. WILLIAM E. BENSWANGER

Schumann Heink May Sing in Musical Film

Ernestine Schumann Heink is reported to be considering an appearance in a musical film, under the direction of Elsie Janis. The latter has signed an agreement with Paramount to supervise the making of films with her own producing unit. The Schumann Heink vehicle, it is said, would be a "mother" story, providing numerous opportunities for the singer to be heard in the songs for which she is beloved.

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NATIVE WORKS HEARD

Easton Chorus, Under John Warren Erb, Gives Concert—Composers Are Guests

EASTON, PA., June 10.—The Musical Arts Chorus of the Young Women's Christian Association, John Warren Erb, conductor, gave its annual spring concert in the auditorium of the Easton High School on May 1. The occasion was made notable by the presence of three composers of works presented. Gena Branscombe conducted her "Dear Lad o' Mine," "I Bring You Heart-ease" and "The Dancer of Fjaard," in which the solo parts were sung by Esther Yerger and Rebekah Beam.

Harriet Ware was present to hear her "Trees," with Anna Cupp singing the solo part, "Mammy's Song" and "The Artisan," solo by Blanche Speer, with orchestral accompaniment for the chorus and "The Boat Song," sung by Miss Beam. George B. Nevin, of Easton, was represented by his "Love Was Once a Little Boy" and "The Night Has a Thousand Eyes."

All the listed pieces were by American composers except Schubert's setting of the Twenty-third Psalm. Besides the above mentioned, there were MacDowell's "From the Sea," Mrs. Beach's "Fairy Lullaby," and "Ah, Love But a Day," and Edgar Stillman Kelly's "Israfel." The chorus was splendidly drilled by Mr. Erb, revealing balance, a good tone and expressive shading.

Henry F. Seibert Heard in Organ Programs

Henry F. Seibert, organist of the Town Hall, New York, gave a recital there on Friday evening, May 16, for the New York Times, in connection with the National Oratorical Contest. The Hon. John W. Davis was scheduled to preside.

Mr. Seibert on Sunday afternoon, May 11, gave a program in St. Bartholomew's Church, White Plains, N. Y., assisted by Lois See, violinist.

The organist played in the Universalist National Church, Washington, D. C., on May 20. He officiated as guest organist for the Jewish Seminary in the New York Town Hall on May 24.

Mr. Seibert has been engaged to play in a recital and service in the new County Centre Auditorium at White Plains on the occasion of the celebration of the Reformation, in which all the Lutheran Churches of Westchester County will join. A combined chorus will sing.

Bornschein Cantata Sung by Federated Choirs

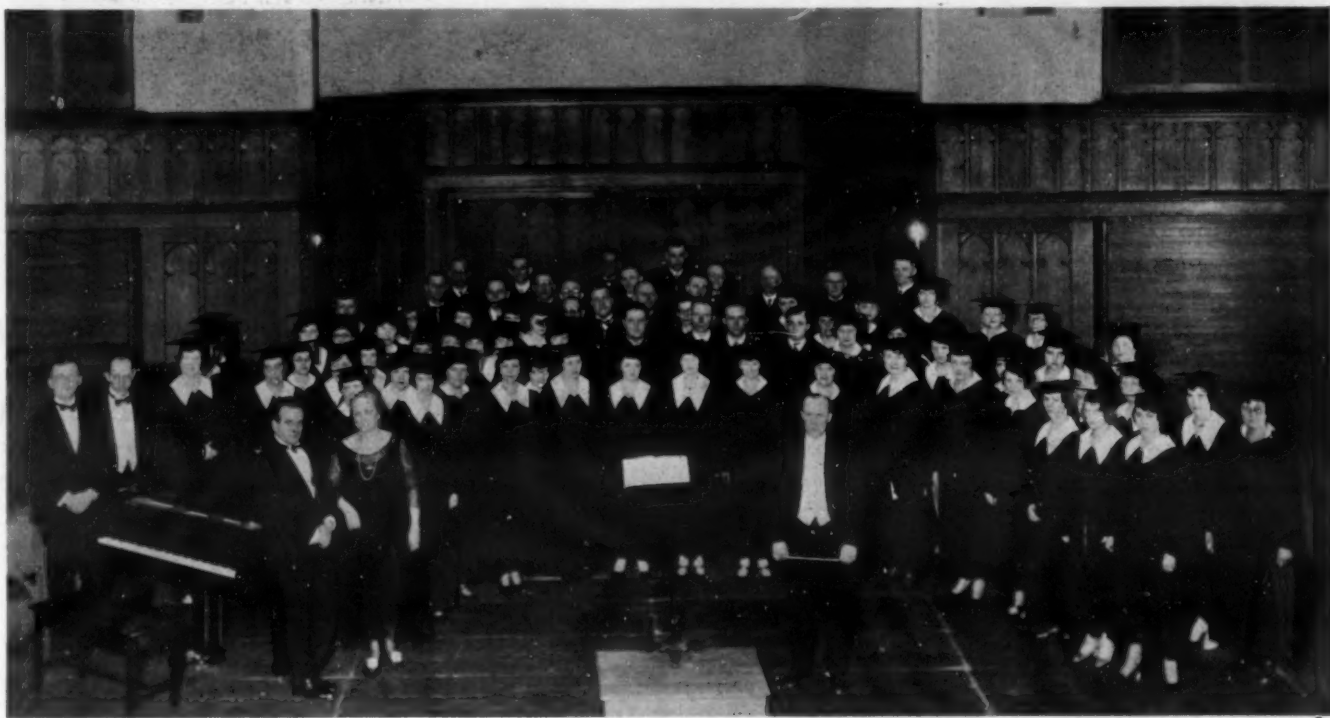


Photo by Hiedwohl

The Massed Chorus of Federated Choirs Which Sang Franz C. Bornschein's "The Vision of Sir Launfal" at the Annual State Meeting of the Maryland Federation of Music Clubs at Hagerstown, Md. In the Foreground, Left to Right, Are: Mr. Bornschein, Mrs. Joseph C. Byron, President of the Maryland Federation, and Roy A. McMichael, Conductor

BALTIMORE, June 10.—At the annual state meeting of the Maryland Federation of Music Clubs in Hagerstown, Md., Franz C. Bornschein's setting of "The Vision of Sir Launfal" was sung by a massed chorus of Federated Choirs, Roy A. McMichael conducting.

This work was also the feature number of the Spring Festival of Music recently given by a massed chorus of the Baltimore High Schools under the baton of John Denues, director of music education. Mr. Bornschein was further represented on this program with his Chinese cantata, "The Emperor and the Nightingale," which was conducted by Dena Cohen.

Mr. Bornschein was recently guest conductor with the Baltimore and Ohio Railroad Glee Club, presenting his prize composition "The Four Winds" and his new cantata "Baron Rudiger" with artistic success. The work which won the award of the Philadelphia Art Alliance for 1930, Mr. Bornschein's "The Enchanted Island," was given its initial presentation recently by the Treble Clef Club, Karl Schneider, conductor, and after its Philadelphia

launching was heard in Baltimore under the auspices of the Baltimore and Ohio Women's Music Club.

The Interstate Male Chorus of Washington, D. C., Clyde B. Aitchison, conductor, recently presented Mr. Bornschein's "The Two Wives," which was composed for and dedicated to the organization. Other new works by the composer include a patriotic cantata, "The Minute Man," for mixed chorus

and orchestra, "The Singers," a cantata for women's voices and piano, "Tuscan Cypress," a choral cycle for women's voices with orchestra, and a group of four compositions for glee clubs, "Ol' Miss Polecat," "Mo' Rain," "Black Cat" and "Pirates." Many spring and commencement programs are featuring the composer's exhilarating piece, "Song of Joy," recently issued.

CANTATA BY MRS. BEACH HAS PREMIERE AT TOLEDO

Lynnel Reed's Overture Played by Chicago Symphony at Festival

TOLEDO, June 10.—The Toledo Choral Society's second Spring Festival, comprising two evening concerts on May 12 and 13 and a matinee for young people on May 13, was a highly artistic success, the contributions of the Chicago Symphony, under Dr. Frederick Stock, adding greatly to the brilliance of the programs.

The opening concert, largely devoted to works by American composers, brought the first complete performance anywhere of Mrs. H. H. A. Beach's cantata, "The Canticle of the Sun," a superb setting of the poem by St. Francis of Assisi, in which the chorus and orchestra were conducted by Mary Willing Megley. As a prelude to the second part of the program Dr. Stock and his men gave a stirring reading of a beautifully conceived Overture, "Richard Coeur de Lion," by a local composer, Lynnel Reed, whom the conductor brought forward to share in the applause. Ernest Bloch's epic rhapsody, "America," for orchestra and chorus, climaxed the memorable concert.

A purely orchestral program regaled the young people at the special matinee, when the works played included MacDowell's "Indian" Suite, Honegger's "Pacific 231," and others by Weber, Goldmark, Liadoff and Wagner. At the concluding concert the orchestra and choral society, under the baton of

Dr. Stock, gave an inspiring performance of Beethoven's Ninth Symphony and excerpts from Wagner's "Meistersinger." The soloists were Corinne Rider-Reed, Maude Ellis Lackens, Norma Schelling Emmert, Wellington F. Butler, Eugene Dressler and Rollin Pease.

Cantor Josef Rosenblatt has signed a ten-year contract with the Congregation Ohav Zedek in New York.

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FESTIVAL CLOSES ON NORTH SHORE

Brilliant Concerts Present Many Soloists With Chicago Symphony

CHICAGO, June 10—The second concert of the Chicago North Shore Festival, on May 29, enlisted the services of the Chicago Symphony, under Mr. Stock's baton, with Percy Grainger, pianist, and Claire Dux, soprano, as soloists. The symphonic numbers were Beethoven's "Die Geschöpfe des Prometheus," Smetana's "The Moldau" and Respighi's "The Pines of Rome."

Mme. Dux sang "Dove sono" from Mozart's "Marriage of Figaro" with her customary sense of style, and for an encore Strauss's "Morgen" to the violin obbligato of Jacques Gordon. Following the intermission Mme. Dux sang Elsa's Dream from "Lohengrin," using another Strauss song, the "Serenade," for an encore.

Mr. Grainger's appearance as pianist was devoted to Carpenter's Concertino for piano and orchestra, a work which permits but slight display of virtuosity, but which was nevertheless well received as presented by the pianist and Mr. Stock. As a composer, Mr. Grainger took the baton for performances of his richly scored "To a Nordic Princess," and his colorful setting of "Spoon River."

Pierre Oratorio Given

Pierre's oratorio, "The Children's Crusade," was the *pièce de résistance* of the Thursday evening concert of May 22. The work had not been heard here for many years, and despite the creditable performance of the festival chorus under Dean Lutkin, failed to excite the large audience to any great degree of enthusiasm. The soloists were Florence Macbeth, soprano; Jeannette Vreeland, soprano; Edward Ransome, tenor, and Raymond Koch, baritone. As a preface to the program Mr. Stock conducted his transcription of the Bach organ Passacaglia.

The Saturday matinee of May 24 was ostensibly a children's program, but the audience was at least half adult, perhaps to hear again Ernestine Schumann-Heink. The famous contralto was given the same impressive reception that marked her appearance on the opening night, and was perhaps in even better vocal form. Her contributions consisted of songs by Rasbach, Hueter and Chadwick, to which were added several encores, and a later group of Schubert. The choral forces were the children's chorus of 1,500 voices and the boys' chorus of 600 voices. Both accomplished meritorious work under the baton of John W. Beatle. The major choral piece was Earl V. Moore's cantata, "The Voyage of Arion." The solo was assigned to Raymond Koch. Mr. Stock conducted the prelude to Humperdinck's "Königskinder," the overture to Mendelssohn's "A Midsummer Night's Dream" and a Glazounoff Concert Waltz.

Final Concert Brilliant

The final concert, on the evening of the same day, was again largely symphonic, with Dusolina Giannini, soprano, and Richard Bonelli, baritone, as soloists. The festival chorus, under Dean Lutkin opened with Parker's "Harold Harfagar," and later under Mr. Stock joined the orchestra in the march and chorus from the second act of "Tannhäuser." Formal introduction of Mr. Stock as the future director of the festivals was made, and Mr. Lut-



Dean Peter C. Lutkin, Who Has Resigned His Post as Musical Director of the North Shore Festival After Twenty-two Years of Notable Activity

kin publicly handed over the baton. The orchestral numbers were Dukas's "L'Apprenti Sorcier" and Ravel's "Bolero." After the Dukas Mr. Stock played as an encore his own delightful transcription of Schubert's "Moment Musical." Miss Giannini first sang "Plus grand dans son obscurité" from Gounod's "La Reine de Saba," and at the emphatic insistence of the audience added, "Pace, Pace, Mio Dio" from "La Forza del Destino." "Dich teure Halle" from "Tannhäuser" was also beautifully sung, and to this "Un bel di" from "Madame Butterfly" was added. Mr. Bonelli's sonorous voice and sympathetic style also found considerable favor in "Vision Fugitive" from Massenet's "Hérodiade"—to which Valentine's aria from "Faust" was appended as an encore—and "Largo al factotum" from "The Barber of Seville." The concluding number of the concert and the festival was the Halle-lujah Chorus from "The Messiah."

ALBERT GOLDBERG

Break Ground for Band Shell in Philadelphia Park

PHILADELPHIA, June 2.—Ground was broken today at Robin Hood's Dell, in Fairmount Park, near Strawberry Mansion, one of the old colonial houses which is now being restored, for the band shell and amphitheatre for the summer concerts of the Philadelphia Orchestra, which are to begin on July 8. City officials, Philadelphia Orchestra Association directors, representatives of the Fairmount Park Commission and the Federation of Women's Clubs were present at the exercises.

The first spadeful of earth was turned by Dr. Albert J. Tily, president of the Summer Concerts Association, Inc., and the second by Mrs. Harold Ellis Yarnall, vice-president of the Women's Committees of the Philadelphia Orchestras. Mrs. Clara Barnes Abbott, chief of the Bureau of Music of the Department of Public Welfare, presided and addresses were made by Dr. Tily, Eli Kirk Price, vice-chairman of the Park Commission, Walter H. Thomas, director of the Department of City Architecture, and Mrs. Charles Irving Purnell, president of the Federation of Women's Clubs.

W. R. MURPHY

ARGENTINA APPLAUDED

Dancer Wins Ovation in Ballet at Opéra-Comique

Fourteen curtain calls greeted La Argentina, dancer, on her first appearance of the season in Paris at the Opéra-Comique on June 5, in de Falla's ballet, "El amor brujo." For several years La Argentina has appeared in this ballet each season. Despite repetition, her performance retains a remarkable appeal for the public.

In the previous week, Mme. Argentina danced in Brussels before a brilliant assembly, which included the Queen and Princess Astrid. The dancer has entirely recovered from the attack of appendicitis which last season created such an unfortunate anticlimax to her American tour.

Mme. Argentina is returning to America next season for a third coast-to-coast tour, opening in the Town Hall, New York, on Oct. 14. She will give more than sixty performances during the four months of her stay, thus outdoing by ten her record tour of last season, in which she gave fifty performances in seventeen weeks.

Philadelphia Grand Opera to Give Novelties and Revivals

PHILADELPHIA, June 10.—In addition to standard operas, a long list of novelties and revivals is under consideration by the Philadelphia Grand Opera Company for production in the coming season, it was announced recently by the president, Mrs. Joseph Leidy. "Thais," and three other works of Massenet, "Cendrillon," "Werther," and "La Navarraise," and Rabaud's "Marouf" are the French operas being considered. Italian works which may be given include Cherubini's "Water Carrier," Mascagni's "Iris" and "Isabeau," and Sodero's "Ombre Russe," the last of which is to have its world premiere in Italy this month. Of the German operas, the directors are considering Goldmark's "Queen of Sheba," Humperdinck's "Königskinder," Strauss's "Salome," and Bach's "Phoebus and Pan." Other works under consideration are Stravinsky's "The Nightingale," Paderewski's "Manru," Moniuszko's "Straszny Dwór" and Smetana's "Bartered Bride."

Pinnera Sings in Fredonia, N. Y.

FREDONIA, N. Y., June 10.—Under the auspices of Western New York Music Festival Associations, Gina Pinnera was heard in a recital in Normal Auditorium here on the evening of May 5. The program, comprising arias by Gluck and Verdi, four Brahms lieder and songs by Respighi, Cimara, Kramer and Densmore served well to display the soprano's rich and flexible voice and rare interpretative gifts. Her final number was Brünnhilde's Battle Cry from Wagner's "Walküre," thrillingly delivered. Celius Dougherty was the accompanist and also played a group of solos, including his own Nocturne.

Choral Works to Be Heard at Stadium Concerts

Albert Coates, English conductor, will conduct two performances of Verdi's Requiem at the Lewisohn Stadium on Aug. 5 and 6, with the large chorus of the Choral Symphony Society of New York. On July 22 and 23, Willem van Hoogstraten will conduct the Choral Symphony Society in two performances of the Beethoven Ninth Symphony. Rehearsals of these works have already begun.

ROBESON WINS AS OTHELLO IN LONDON

Appearance in Shakespeare Play Marked by Intense Enthusiasm



Paul Robeson, American Negro Baritone, Who Recently Appeared in London as Othello

LONDON, June 1.—Unstinted praise is being showered on Paul Robeson, American baritone and actor, for his dynamic and moving portrayal of Othello in Shakespeare's play at the Savoy Theatre. One critic declares that in forty years the English stage has never seen such dignity, simplicity and true passion in the delineation of the character. It is pointed out that by reason of his race he is able to sur-

mount difficulties which English actors usually find in the part. The magnificent quality of his speaking voice comes in for its share of praise.

On the opening night, the audience rose and cheered Robeson to the echo, the curtain being raised and lowered a score of times before the demonstration subsided. Old playgoers recall no such scene in a theatre in years. In a brief speech Robeson declared: "I took the part of Othello with much fear. Now I am so happy."

Appearing with him are Peggy Ashcroft as Desdemona, Sybil Thorndyke as Emilia, Maurice Browne as Iago and Max Montrose as Cassio. Ellen Van Valkenburg, an American producer, staged the play. E. L.

Hall Johnson Choir Gives Second Recital

In its second concert on Sunday evening, May 25, at the Mansfield Theatre, the Hall Johnson Negro Choir again gave a superb account of itself. Intensely interesting was the singing of a long list of spirituals in well-fashioned arrangements made by Conductor Johnson. Only in his rather conscious arrangements of "Swanee River" and "Dixie" does he miss fire. The performance of these Negro singers is so unusual and the quality so high that an auditorium the size of Carnegie Hall should not be too large for their concerts. The public should be made aware of their superb contribution to the music of their race, sung with native feeling and not in the artificial manner of the concert hall. A.

RETHBERG HAILED AT PARIS OPERA

Soprano Wins New Triumphs in Foreign Capitals

Elisabeth Rethberg, who sang a brilliantly successful concert in Paris, following her "guest" performances at the Opéra there, is now on the high seas in order to reach America for her initial appearances of the season at Ravinia, on the opening night, June 21.

Mme. Rethberg's performances at the Paris Opéra were made as Sieglinde in "Walküre" and as Aida, supported by forces of that institution. A cable stated of her debut in the former role: "Triumphant success for Rethberg before a brilliant and sold-out house. Following the first act the entire audience and orchestra rose in a body, making gigantic demonstrations, shouting and demanding innumerable curtain calls."

Entertained at Embassy

Two days before this event, a notable reception in Rethberg's honor was given at the German Embassy in Paris, where her singing was enthusiastically received by 400 guests, representing Paris society and the combined diplomatic corps.

Instead of this brief European stay, Mme. Rethberg would have been held there indefinitely had she accepted all the continental offers made her. These came from nine countries: Italy, Switzerland, Spain, France, Holland, Germany, Austria, Hungary and Czechoslovakia.

Such extended engagements being impossible, because of her existing contract for the entire season at Ravinia, the singer could fulfill only a limited

number of them. These proved among the notable triumphs of her career.

At the Royal Opera, Budapest, Mme. Rethberg sang in two opera performances and one concert; in Dresden, at the State Opera, she appeared in four operas, one of them a gala occasion in honor of the International Hygienic Exhibition, and one concert. These were followed by her performances at the Paris Opéra and her concert in that city.

Dresden Presents Wreath

Of her concluding Dresden appearance before leaving for the French capital, a cable stated: "Immense reception. Whole audience rose to honor Rethberg during ovations lasting thirty minutes. She was presented with a huge laurel wreath by the Saxon Government, a statue by the State Opera management, and was elected honorary member of that institution."

Lucile Lawrence Sails for European Vacation

Lucile Lawrence, harpist, sailed for Europe on May 22 on the DeGrasse. During the past season Miss Lawrence has toured extensively with the Lawrence Harp Quintet, of which she is the founder-director, and has taught at the Philadelphia Musical Academy. On May 21, four of her students took part in an orchestral concert given at the Academy of Music, Philadelphia, by present and former students and graduates of the Philadelphia Musical Academy, under the leadership of Frederick Hahn. This concert was given in celebration of the sixtieth anniversary of the school.

IMPORTANT!

The following issues of MUSICAL AMERICA are desired to complete a file. Communications to Box M. S., Care of MUSICAL AMERICA, 113 West 57th Street, New York:

All copies of May, June and July, 1928;
August 11 and 18, 1928;
All copies of September, 1928;
October 13, 1928;
All copies of November and December, 1928.

Dorothy Bowen Sings with New York People's Chorus

The first complimentary concert by the People's Chorus of New York, of which Lorenzo Camilieri is conductor, was given in the Town Hall on the evening of June 5. Excerpts from Haydn's "The Creation" were the feature of the evening, together with songs by Elgar, Mendelssohn and Schumann. Mr. Camilieri, as usual, led from the piano, and "volunteer" solo singers from the audience came upon the stage to perform.

Dorothy Bowen, soprano, and Gilbert Ross, violinist, were the soloists. Miss Bowen sang with taste and fine tone "Depuis le Jour" from "Louise" and songs by Weaver and Hageman, and one encore. Her singing was enthusiastically applauded. Mr. Ross's numbers were the Kreisler-Tartini Variations and pieces by Burleigh and Mozart, all well received.

John Charles Thomas Sings in Passaic

PASSAIC, N. J., June 10.—A recital of unusual interest was given by John Charles Thomas, baritone, in the Community Concert Association series in the High School Auditorium on the evening of April 28. Airs from two early operas, the "Invocazione di Orfeo" from Peri's "Euridice," and "Che Fiero Costume" from Legrenzi's "Etoeli," two Brahms lieder and "Der Sandträger" by August Bungert, sung in charming style, comprised the first group. Following songs by Widor, Pessard and Holmes, Mr. Thomas gave a delightful interpretation of the aria, "Promesse de mon avenir" from Massenet's "Le roi de Lahore." A group of songs by Rogers, Galloway, Hughes, Curran and Mana-Zucca closed his program. The audience was most enthusiastic and demanded many encores. Lester Hodges, accompanist, also presented a group of solo pieces.

New Jersey Organist Wins National Association Prize

Edward S. Breck, of Newark, N. J., organist and director of music at Temple Sharey Tefilo, East Orange, N. J., is the winner of the \$100 prize of the National Association of Organists offered for the best arrangement for organ of the Overture to "Prince Igor" by Borodin. Honorable mention was awarded Edwin Arthur Kraft, of Trinity Cathedral, Cleveland, Ohio.

Judges of the arrangements submitted in the competition were Samuel A. Baldwin, professor at the College of the City of New York; H. B. Jepson, professor at Yale University; and R. Huntington Woodman. The chairman of the contest was Dr. William C. Carl. The award of \$100 was given by Ernest M. Skinner.

Covent Garden Opera Season Brings Notable Performances

(Continued from page 3)

here and on the Continent during the past few years have proved beyond a doubt that Wagner's vocal writing is not incompatible with human achievement. It was only necessary that a new style should be evolved.

That style has now been firmly established. This has been confirmed by many of the individual performances during the present season, notably those of Friedrich Schorr and Rudolf Bockelmann (Wotan), Olczewska (Fricka), Helgers (Fasolt and Gurnemann), Schorr again as the Dutchman, Lotte Lehmann both in "The Ring" and "Die Fledermaus," and Fritz Wolff as Loge.

Fine Performances

Schorr must be accounted the finest Wotan of our time. It is always a pleasure to hear singing so finely



Photo by Schmiedt

Rudolf Bockelmann, Who Has Been Engaged for the Chicago Opera Next Season, as Wotan

controlled, so noble and musically intelligent as his. There is more of the majestic god in his Wotan than in Bockelmann's. But the latter's is also a very interesting performance. His range of dynamic force is not so wide as that of Schorr, but he brings a lyrical quality to the role that helps to humanize the story, especially with Olczewska as Fricka. We see in Bockelmann's Wotan the domesticated, conscience-stricken tyrant, dignified but not without pathos. The wide compass of emotional expression which Wagner could command through the voice is realized when we compare his Wotan with the Alberich of Viktor Madin, as Alberich, terrible in his work, yet never going beyond the bounds of legitimate singing.

Fritz Wolff was an admirable Loge in "Rheingold." He gave the part its rightful importance by virtue of good acting, and, in his singing, by subtle variations of tone-quality. I was exceedingly glad to see that he had discarded the old absurd "business" of the fluttering drapery—which was suggestive not so much of a god playing with

fire as of a store assistant measuring red silk.

And surely, it is time for "The Ring" production as a whole to be thoroughly overhauled and brought into line with common sense. I, for one, am tired of protesting against some of the gross absurdities that we are compelled to accept each year. The greatest and grossest of these is that which requires the Rhinemaidens to be flown like kites by anxious stage-hands in shirt sleeves (who are easily visible from some of the upper boxes). How can these maidens sing other than tentatively and with an excessive tremolo in such circumstances?

Strauss Operetta Sung

Another proof of the human possibility of the Wagner style was the singing of Lotte Lehmann and Maria Olczewska in "Die Fledermaus." The superb voice of the former can be employed to express the gaiety and caprice of Rosalinde as effectively as the transport of Sieglinde. Olczewska gives us a nobly human Fricka on one occasion and on the next a very likable picture of Prince Orlofsky, with monocle, top-boots, a manly strut and a deep voice. The rest of the cast had been well chosen. Willi Worle, with his pleasant light tenor voice, gave an amusing study of the pleasure-loving Gabriel von Eisenstein, while Elisabeth Schumann employed her coloratura with delightful archness in the part of Adele.

Will "Die Fledermaus" become a vogue here in London? I doubt it. There is a Germanic minority that has done its best to ritualize the charming work, just as the Lyric Hammersmith Community adopted "The Beggar's Opera." But, apart from the fascination of the waltz-rhythms and the set vocal episodes, there is little in Johann Strauss's work to appeal to the average English opera-goer. The comedy, except when it subtly appears in the music itself (as in most of the maid-servant's part), is too limited, too local to secure any real response, a fact which was clearly proved by Beecham's English version some years ago.

Comedy Is Dated

Take the comedy of Frosch, for instance; it fails to make any impression upon the ordinary Englishman in the opera house, precisely because it is so lamentably over-played. To hang a hat upon a non-existent nail in the wall may conceivably raise half a smile the first time. But what a sad miscalculation to repeat the doubtful joke seven times in ten minutes!

However, there were many compensations. One was the introduction of the "Blue Danube" Waltz into the second act. It was danced by Tilly Losch, well known for her performances in the last Cochran revue. Hers was an altogether charming dance. From an almost static beginning, she slowly and gracefully awakened into movement, varied her steps capriciously with every change of tempo, until finally even Prince Orlofsky and his guests upon the stage



© Olgarini, London

Basil Maine, Noted English Critic, Who is London Correspondent of "Musical America"

were compelled to take up the applause of the audience.

The orchestral playing has followed its usual course. At the beginning of

the first cycle of "The Ring" there were serious slips, especially in the brass. Gradually, under the steady discipline of Robert Heger and the fervor of Bruno Walter, the players have established unanimity and understanding. The playing in the repeat performances has been very satisfactory, especially in "Die Fledermaus," "Parsifal" and "Götterdämmerung."

As for the Italian and French season, there is little in the way of novelty in the repertoire, the only unfamiliar opera being Montemezzi's "L'Amore dei Tre Re," which was first produced at Milan seventeen years ago. Several singers, however, are being heard for the first time at Covent Garden, notably Beniamino Gigli (in "Andrea Chenier," "Marta" and "La Traviata"), Iva Pacetti (in "Tosca"), Edith Mason (in "Butterfly," "Marta" and "Rigoletto") and Ezio Pinza (in "Norma," "Aida" and "L'Amore dei Tre Re").

I shall devote my next article to the famous orchestras that are now visiting us, the Amsterdam Concertgebouw with Mengelberg, the Colonne Orchestra with Gabriel Pierné and, of course, the Toscanini concerts, for which we have been standing on tip-toe for many weeks.

BASIL MAINE

Philadelphia Drive for Music Settlement School Gains

PHILADELPHIA, June 10.—A total of more than \$158,000 was reported at this week's meeting of the committee sponsoring the drive for a \$200,000 endowment for the Music Settlement School. The fund is to expand the teaching facilities in order to provide for a waiting list of about 400. The building has capacity for handling about double the present enrolment of 410. Mrs. Mary Louise Curtis Bok, who gave the building about a decade and a half ago as a memorial to her mother, Louisa Knapp Curtis, has made a contribution of \$25,000 to the fund.

The Settlement Music School gave its annual concert in the ballroom of the Penn Athletic Club. John Grolle, director of the school, conducted the orchestra. Individual soloists were Joseph Battista, and Frances Ferdman, pianist; Jacob Gorodetzky, violinist, and Clara Dvoretzky, pianist.

W. R. MURPHY

Frankford Symphony, Emeronians and Katharine Gorin Give Concert

PHILADELPHIA, June 10.—The Symphony Society of Frankford, conducted by J. W. F. Leman, and the Emeronians, a male singing group, were heard in a concert at the Frankford High School on the evening of May 22. Katharine Gorin, pianist, was heard in the Grieg Concerto in A Minor and a group of solos by Debussy, Rachmaninoff, Mendelssohn-Liszt and Chopin, being enthusiastically received. The chorus, under Moritz Emery, sang stirringly. The orchestra made an excellent impression in Beethoven's Fifth Symphony, and other works.

Features of Seattle Symphony Season Announced

SEATTLE, June 10.—The Seattle Symphony, Karl Krueger, conductor, has announced some of the soloists for the subscription series 1930-31. The soloists engaged thus far are Walter Giesekeing, pianist; Toscha Seidel, violinist, and Florence Austral, soprano. During the season a concert version of Saint-Saëns's "Samson and Delilah" will be given by the orchestra, the Seattle Schola Cantorum and two soloists, whose names will be announced later.

Dai Buell Entertains Musicians

Dai Buell, pianist, gave an old English May party at her home in Newton Center, Mass., to some 300 guests, not only from Boston, but also from New York and Paris. Among them were Henry Hadley, composer and conductor; his brother, Arthur Hadley, the cellist; Arthur Fiedler, conductor of the Boston Symphony "Pops," and Mme. Marie Cessieux of Paris. Music and dancing were part of the afternoon's entertainment, Mme. Abbie Conley Rice, contralto, and Dorothy George, mezzo-soprano, appearing.

Negro Musicians Win Harmon Awards

The Harmon Foundation, W. Burke Harmon, president, announces the 1930 William E. Harmon awards for creative achievement among Negroes in eight fields of activity. Musicians receiving a gold medal with an honorarium of \$400 include Harry T. Burleigh, R. Nathaniel Dett, Harry L. Freeman and Clarence Cameron White. The bronze award was conferred on J. Harold Brown, Carl R. Diton, Edward H. Margetson and William Grant Still.



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The Philharmonic's Achievement

WITH its European tour, which came to an end on June 4 in London, the New York Philharmonic-Symphony added a glorious chapter both to its own long and honorable history and to the standing of American musical achievement in the opinion of Europe's musical cognoscenti and music-loving public. For this orchestra is an American institution.

Arturo Toscanini, illustrious master among conductors of our day, was idolized by press and public in France, Germany, Italy, Belgium, Switzerland and England. There were enacted scenes of enthusiasm, we are told, such as concert halls in these countries had not known for many a year. To be sure, the fame of Toscanini had preceded him, and, similarly, the high standing of the New York Philharmonic was known before the first note had been sounded on foreign soil. But it was the superb art of the players under the generalship of the great musician of Parma that evoked unanimous approval, that fired audiences in Paris, Berlin, London, Zurich, Milan, Florence, Brussels, that set new standards for symphonic playing.

It is the second time that an American orchestra has appeared abroad. It would seem, however, to have been the first occasion on which American symphonic performances were voted supreme.

That distinguished Italian musician, Adolfo Betti, for many years the guiding spirit of the famous Flonzaley Quartet, has written to the editor of MUSICAL AMERICA from his summer home at Bagni di Lucca, Italy, concerning the tour as follows: "I have just come back from following Toscanini and the Philharmonic through

their Italian concerts. It has been a thrilling experience! I do not recall having ever witnessed such scenes of enthusiasm as occurred in Rome, Florence and Milan, not even for a Duse or a Caruso, or any idol of the Italian public, excepting, of course, il Duce! That Toscanini should be able to stir to the highest pitch of enthusiasm the crowd, without making the slightest concession to the public taste, without sweeping gestures or any of the rhetorical effects so dear to the Latin people, is one of the many mysteries of his genius!

"In Rome, at his first concert, he played the 'Italiana in Algeri' Overture, the Brahms Second, Tommasini's 'Carnevale di Venezia' and Respighi's 'Feste Romane.' Not at all an exceptional program, nor a good one for the average Italian concert-goer, who evidently found the symphony a hard nut to crack and could not 'enjoy' the two novelties. Yet the response from the audience was overwhelming, immense! I must say that the orchestra played exceedingly well. Was it the stimulus they received from the public or the fact that they were not overtaxed with work as sometimes happens in New York? I do not know; but they played with a gusto, a freshness, a brilliancy of tone that they seldom show during the Winter season.

"In Florence, after the Mendelssohn Scherzo from the 'Midsummer Night's Dream,' a scene of tremendous enthusiasm occurred, all the public asking that the piece be repeated. But the Maestro with an abrupt gesture made it clear that he did not intend to do so and the public suddenly became quiet. However, after the last number on the program, he added the Prelude and Liebestod from 'Tristan,' and this was done in a way that I shall never forget! . . . I have heard the piece many, many times with the greatest conductors, but I can not recall anything approaching the magnificence of the Toscanini performance that night. Such a glorious tone, such sweeping passion . . . it was simply miraculous!"

Our felicitations to Maestro Toscanini and to the members of the New York Philharmonic-Symphony. Also to the orchestra's directors, who had the vision to sponsor the European tour and to the management of the orchestra, which so admirably arranged the details of this complicated undertaking.

The Colored Instrumental Player and Symphonic Music

BALTIMORE'S City Colored Orchestra, announced last year, became a reality with its recent first public concert. The results achieved were excellent and give promise. It is now to be hoped that the Negro players will prove themselves individual interpreters of great symphonic music. They have an opportunity of bringing to this music something of their native, rhythmic sense which white players do not possess. Or is this quality one which will not readily adapt itself to traditions?

Will the composer who submitted a work to MUSICAL AMERICA'S prize competition of 1926, entitled "Clouds,"

and those who signed their works with the noms de plume

"Festina lente" and "Juvenis"

communicate with the editor of MUSICAL AMERICA at the earliest possible moment? It will be to their advantage to do so.

Personalities



Composer and Poetess Pen Works for California Pageant

Cadman—Charles Wakefield Cadman, composer, greets Grace Osburn Wharton, who collaborated with him in writing "Twilight Serenade" and other songs for the pageant, "Wonderland," presented at the annual "Raisin Day" Festival held recently in Fresno, Cal. The photograph shows Mrs. Wharton in the costume which she wore in the pageant, and Mr. Cadman holding the palm wreath given him after conducting his works.

Coates—Albert Coates has finished a symphony based upon Tennyson's "Idylls of the King," which he calls his "Lancelot" Symphony. He will give the work its first American performance during his appearance as conductor of the Stadium concerts in New York this Summer.

Stravinsky—Igor Stravinsky is writing a choral symphony to be performed at the fiftieth anniversary of the Boston Symphony next season. The world premiere will be given at that time under the baton of Koussevitzky.

Lauri-Volpi—Giacomo Lauri-Volpi, tenor of the Metropolitan, has been made a Grand Officer of the Crown of Italy. The popular singer has been fulfilling engagements in Italy since he concluded his American season.

Mascagni—Pope Pius XI, in the course of a recent audience which he granted to Pietro Mascagni, composer of "Cavalleria," invited the latter to compose a hymn for the Vatican City, according to recent dispatches from Italy. These state that Mascagni is now at work on the opus.

Holst—The gold medal of the London Philharmonic Society has been conferred upon Gustav Holst, composer. The presentation was made at the concert on April 3, following the first performance of his Concerto for two violins by Mme. Fachiri and Yelly d'Aranyi. Frederic Austin made the presentation. A similar award was recently made to Vaughan Williams.

Ravel—The municipal council of the town of Ciboure in France has decided to give the name of Quai Maurice-Ravel to the street in which the composer was born. The house of his nativity there will be marked with a commemorative plaque. It is proposed to hold a festival during several days in honor of the musician.

Elman—Living on a strict diet of eggs and milk for the past month as a penance for his arduous season of concertizing, Mischa Elman views life with a jaundiced eye. The violinist, with his family, will spend the summer in California, the former home of Mrs. Elman. In September he will return to New York to take passage for Europe, where he will give concerts until January. Then he will return for another American tour.

Bauer—Harold Bauer has bought a summer home in St. James, Long Island, where, beginning June 1, he is passing that portion of his leisure allowed him by his concert activities. He was obliged to forego his dream of a lodge in some vast wilderness, owing to the dearth of such things in New York State, and compromised by finding a noiseproof abode.

YOUTHFUL ARTISTS COMPETE ON COAST

Trophies Awarded in Civic Contest—Club Presents Cycle

SAN FRANCISCO, June 10.—Thirty young pianists out of the more than 700 entrants in the Music Week contests competed for first honors in the Exposition Auditorium recently. The judges were John C. Manning, Olga Brock Barrett and Madalah Masson. The first prize, a silver cup donated by Sherman, Clay & Company, was awarded to Eleanor Berlant. The second and third prizes consisting of silver trophies donated by the Music Week Committee were conferred upon Meryle Coleman and Stewart Brady, respectively.

Twenty-two young violinists among 200 entrants ranging in age from five to eighteen years competed in the finals of the first municipal violin contest in the same auditorium. The first prize, a violin bow and large silver trophy, was awarded to Nathan Kobblich. The second prize, a silver trophy, was won by Israel Rosenbaum, who played the first movement of De Bériot's Ninth Concerto. The third trophy was given to Winifred Connolly for her reading of the Dvorak-Kreisler "Indian Lament." The judges for the contest were Mary Pasmore, Samuel Savannah and

Wolfe Wolfensohn of the Stradivarius Quartet.

All the group winners in the piano and violin contests will receive a pair of season tickets for the Selby Oppenheimer concert series next year, with the compliments of Mr. Oppenheimer.

The San Francisco Musical Club held its annual luncheon in the Western Women's Club on the afternoon of May 8. The program, given in the Community Playhouse, presented "A Garden Cycle" interpreted in songs and dances, and a playlet by Patricia Morbio, "The Women's Improvement Club Greets the May." Participating in the cycle were the Mesdames Carlo Morbio, Robert Malcolm, Uda Waldrop and James Pressley, with Beatrice Anthony at the piano. The music used was by MacDowell, Gretchaninoff, Fourdrain, Schubert, Lehmann, Ware, Salter, Nevin and German. The committee was composed of Mesdames John P. Coghlan, Carlo Morbio, James Pressley, Robert Malcolm and Paul Westerfield. The club president is Mrs. Warren Egbert.

Genevieve de Vall, dancer, gave a recital in the Community Playhouse recently. Miss de Vall was at her best in the Prokofiev "Visions Fugitives" and Debussy's "Danse Profane," done in the modern manner. Marian Prevost Hunter was the assisting pianist.

MARJORY M. FISHER

Gustav Strube Made Doctor of Music by Philadelphia Academy



Gustav Strube, Conductor of the Baltimore Symphony

BALTIMORE, June 10.—The degree of Doctor of Music has been conferred upon Gustav Strube, conductor of the Baltimore Symphony and a member of the Peabody Conservatory of Music staff, by the Philadelphia Academy of Music. Dr. Strube was honored "as a conductor, a composer and a general musician, and especially for his theoretical work."

A native of Ballenstedt, Germany, Dr. Strube entered the Leipzig Conservatory at sixteen, studying violin with Brodsky and Herrmann, piano with Reckendorf, and harmony and composition with Jadassohn and Reinecke. In 1890 he came as a first violinist to the Boston Symphony, continuing till 1913, when he became head of the theory department of the Peabody Conservatory. Among his important works are a three-act Indian opera "Ramona," two symphonies, four symphonic poems, three overtures, two violin concertos, a string quartet, a violin and piano sonata, and books on theory.

F. C. B.

Twenty Years Ago

as viewed in MUSICAL AMERICA for June 4 and 11, 1910

Hadley Ends Seattle Season

SEATTLE, May 3.—Amid a storm of applause and cries of "Bravo," the third season of the Seattle Symphony, marking the first under Henry Hadley, came to a brilliant ending with the concert of last Friday evening. Opinion is unanimous that Mr. Hadley's coming to Seattle has placed the orchestral concerts on a higher plane.

~1910~

Mascagni Working on "Isabeau"

ROME, May 9.—Pietro Mascagni announced recently that he had completed the first act of his new opera, "Isabeau." The work will be ready for presentation next winter, and before production in America will be performed in Italy.

~1910~

Mahler Leaves Rome in a Huff

ROME, May 7.—In a rage at the orchestra which performed under him at the Corea, Gustav Mahler has abruptly shaken the dust of Rome from his feet. "Bootblacks" and "brigands" were some of the terms with which Mahler referred to the musicians he was engaged to conduct.

~1910~

'Twas Only a Rumor

LONDON, June 4.—Following in the footsteps of Oscar Hammerstein as a rival to the Metropolitan, Thomas Beecham said in an interview this week with Charles Henry Meltzer that he is making arrangements to enter the grand opera field in New York in the Fall of 1911.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Le Roi d'Ys"

QUESTION BOX EDITOR:

Please express an opinion concerning the musical value of Lalo's "Le Roi d'Ys." Why was it not a success in New York?

New Orleans, June 9 L. M.

The Q. B. E. has always been fond of this score, as it contains some very fine music. The duet for Rozenn and Margared in Act I is a beautiful piece of writing, and the entire nuptial scene is very good. The final act, however, which should be dramatic, is merely dull. As a whole, the libretto is not of the best; and the title itself is misleading, as the King is the least important character in the opera. Various reasons have been hazarded for the failure of the work in New York. Injudicious casting is perhaps one of the most probable.

???

Bugle Calls

QUESTION BOX EDITOR:

Are bugle calls practically the same in the armies of all nations?

Washington, June 6 J. S. C.

No, they differ very considerably in the main, but there are certain similarities.

???

Verdi's "Scala Enigmata"

QUESTION BOX EDITOR:

What were the notes forming Verdi's Scala Enigmata?

Two Harbors, Minn., June 10 V. S.

C, D Flat, E, F Sharp, G Sharp, A Sharp B, C.

The Songs Without Words

QUESTION BOX EDITOR:

Is it true that none of the names usually associated with Mendelssohn's "Songs Without Words" were really given them by the composer?

Tampa, Fla., June 5 G. D.

In the main, yes. The "Venetian Gondoliers" and the Funeral March were named by him, but "Consolation" and "Belief" and similar titles were bestowed by others.

???

The Negro Spiritual

QUESTION BOX EDITOR:

How far back do most present-day Negro spirituals date? Are they authentic pre-Civil War productions or not?

Boston, June 5 G. F. B.

An authority on the subject tells us that practically all of the "spirituals" so popular at the present time are post-Civil War, though a few of the less well-known ones are of great antiquity, going back, possibly, even to Africa.

???

That Fourth Finger

QUESTION BOX EDITOR:

Is there any legitimate way of loosening up the fourth finger of the left hand?

Pittsburgh, June 2 A. R.

No legitimate way except consistent and careful practise.



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CINCINNATI CONSERVATORY TEACHERS GIVE RECITALS

Noted Faculty Members Take Part in
Terre Haute Festival—Students
Play Original Works

CINCINNATI, June 10.—Parvin Titus, head of the organ department of the Cincinnati Conservatory of Music, was guest artist recently in three recitals in Alabama: on the afternoon of May 4 in Birmingham under the auspices of the Birmingham Recreation Commission, in the evening at the Methodist Church in Bessemer, and on the evening of May 5 at the University of Alabama in Montevallo.

Marcian Thalberg, pianist and member of the conservatory faculty, who recently gave a series of recitals in colleges and universities of Kentucky, was heard in a recital on May 8 at Terre Haute, Ind., at the May Festival conducted by the Indiana State Normal College.

Sherwood Kains, director of music of the University of Cincinnati and a pupil of John A. Hoffman, also took part in the Terre Haute Festival, appearing in the title role of "Elijah." Alexander von Kreisler, Russian opera director of the conservatory, conducted the joint session of chorus and orchestra at this festival.

Carl Adams, head of the English department of the conservatory, read his poem, "The Diamond of Marisa," before the monthly meeting of the Dramatic Club of the Garret Players of the Conservatory recently, with piano accompaniment by Mildred Myers. Ruth Flannagan sang the "Kashmiri Song" and "The Temple Bells" from the "Indian Love Lyrics" by Amy Woodforde Finden.

Pianist Visits Europe

Marguerite Melville Liszniewska, pianist and member of the faculty, who is spending her sabbatical year in Europe with a group of her students, played at the last Sunday afternoon musicale given by Thérèse Leschetizky, voice teacher, at her home in Paris.

INSTITUTE OF MUSICAL ART HAS GRADUATION

Gifted Young Artists Perform with
Orchestra—Diplomas and
Certificates for 102

The commencement exercises of the Institute of Musical Art of the Juilliard School of Music were held in Carnegie Hall on the evening of June 2 before a capacity audience of friends and relatives of the graduating class. Dr. Frank Damrosch, dean of the institute, presented diplomas to eighty-three students in the vocal and instrumental departments and certificates to nineteen post-graduates.

Walter Damrosch, brother of the dean, addressed the class, advising them to be musical missionaries to the four corners of the United States. "If you can bring a taste for music to a community which did not have one before," he said, "you will be richly rewarded. It is far better to be the first musician in some lesser city than one in 10,000 in New York."

Under the baton of Willem Willeke, the school's large orchestra opened the program with a sprightly reading of the Overture to Smetana's "The Bartered Bride," and subsequently supplied beautifully sensitive accompaniments for the three soloists, all of whom disclosed artistry of a high order. Catherine Carver was soloist in Strauss's "Burlöske" in D Minor for piano and orchestra, Fima Fidelman played Tchaikovsky's Violin Concerto, Op. 35, and Jeannette Epstein the first movement of Rachmaninoff's Piano Concerto No. 2. Liszt's Hungarian Rhapsody No. 1, rousing performance by the orchestra, brought the delightful program to a close.

The Morris Loeb prize of \$1,000 was awarded to Miss Epstein. Silver medals were also presented to Miss Epstein and Miss Carver in recognition of their talents. Other prizes included \$150 to Henry Dreyfuss Brant, pianist, and \$100 to Helen Carlisle Thomson for composition. Josef F. Knitzer, violinist, won the faculty scholarship.

Haitian Drama Given in Boston

BOSTON, June 5.—"Dessalines, Black Emperor of Haiti," a romantic-historic drama by William E. Easton, was given by the Allied Arts Players in the Fine Arts Theatre, recently, under the direction of Maud Cuney Hare. A well balanced cast gave an admirable performance. Haitian music was used throughout the performance and folk songs from Mrs. Hare's collection of Creole music were artistically interpreted by William Richardson, baritone.

W. J. P.

QUEBEC SYMPHONY CLOSSES SEASON

Arthur Le Blanc Heard as
Soloist in Concert
Under Talbot

QUEBEC, June 10.—The Quebec Symphony closed its series of three concerts recently under the baton of J. Robert Talbot. The concert, presented with fine musicianship by Mr. Talbot, included the "Meistersinger" Prelude of Wagner, Dvorak's "New World" Symphony, Saint-Saëns's "Algerian" Suite, Tchaikovsky's "Valse des fleurs" and the Vieuxtemps Concerto No. 2, given with Arthur Le Blanc, Canadian violinist, as soloist, who made an excellent impression.

Mr. Le Blanc, who studied in Boston with Burgin and Winternitz, recently gave a concert here, in which he was heard before a large audience in works by Saint-Saëns, Bach-Kreisler and Tartini-Kreisler; Scherzo by Winternitz, dedicated to him; and other numbers by Schubert and de Falla. He has also appeared in joint recitals with Mme. Saint-Coeur, soprano, of Boston.

Dom Lucien David, O. S. B., recently gave a second lecture here on the Gregorian chant.

A concert by the "Chorale St. Dominique," conducted by Mr. Talbot, recently included some chorales by Bach, a "Canadian" Suite by Claude Champagne and works by Saint-Saëns, Du Bois and Chapuis.

André Marchal, organist at Saint-Germain-des-Près in Paris, gave a recital on the fine instrument in Notre-Dame Church here recently. In addition to a Bach Toccata and Fugue, Franck's "Pièce héroïque," and other numbers, he gave four masterly improvisations on themes suggested by Messrs. Farmer, Letourneau, Bernier



Arthur Le Blanc, Violinist, Who Was Heard As Soloist in the Final Concert of the Season by the Quebec Symphony

and Gagnon, local organists. He improvised quite remarkably in the form of a prelude, chorale and fugue on the national hymn, "O Canada."

Owing to the recent death of Charles Marchand, noted interpreter of folk-songs and organizer of the folk festivals sponsored by the Canadian-Pacific Railway, the festival which was to have taken place in May was canceled. It will be given in the Autumn.

The Academy of Music will award the Prix d'Europe for 1930 on June 19.

On May 20 Omer Letourneau and Emile Larochelle presented their pupils in a recital at Salle Saint-Pierre.

F. J. BRASSARD

Victor Herbert Program Given

The American Society of Composers, Authors and Publishers gave its sixth annual concert in memory of Victor Herbert in the ballroom of the Ritz-Carlton on the evening of May 25, the program being broadcast over WJZ and associated stations. Gene Buck, president of the society, S. L. Rothafel (Roxy), Major Edward Bowes and Augustus Thomas were among the speakers, the latter delivering a eulogy of the late composer. Harold Sanford, Sigmund Romberg, Yascha Bunchuk, Mr. Rothafel and Henry Hadley took turns in leading the orchestra throughout the lengthy program, which presented much of the composer's best work. Among the soloists were Herbert Watrous, Westell Gordon, Olive Palmer, Muriel Wilson, Viola Philo and Frank Moulan.

Herman Gelhausen Returns for American Visit

Herman Gelhausen, American baritone, who has been singing this season at Allenstein in Germany, recently returned for a visit to this country. Mr. Gelhausen has won considerable favor in a variety of roles at the opera in Allenstein and returns to Germany in August to take up his work at Neustrelitz, where he has been engaged. He will sing the title role in "The Flying Dutchman," Hans Sachs in "Meistersinger," Scarpia in "Tosca," Iago in "Othello," Pizarro in "Fidelio" and Count Almaviva in "The Marriage of Figaro."

R. L. Huntzinger, Inc., Maintains Offices in New York

It was inadvertently stated in the last issue of MUSICAL AMERICA that the offices of R. L. Huntzinger, Inc., in the Steinway Building were closed recently, at the time that the selling agency was assigned to the Willis Music Company of Cincinnati. The executive offices of R. L. Huntzinger, Inc., are still maintained in the Steinway Building.

Adele Rankin and Edmund Blackledge Married

Adele Luis Rankin, vocal teacher and concert singer, and Edmund Blackledge of Caldwell, N. J., were married in the former's Metropolitan Opera House Studio on May 8. They will make their home in Jersey City, where the bride is choral director and organist of the Lutheran Church of Our Saviour.

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Opera Touring Holds Fascination, Says Leonora Corona on Return



Leonora Corona, Soprano of the Metropolitan Opera, from a Studio Portrait

IF for no other reason than that the audiences displayed a refreshing enthusiasm, Leonora Corona enjoyed the experience of touring with the Metropolitan Opera Company this Spring. It was the first time that the American soprano has accompanied the troupe on a full tour. The spontaneous approval of audiences in the cities visited was especially delightful, she relates.

"It would be an inspiration to the artists if New York audiences displayed so much enthusiasm," said Miss Corona. "But, of course, New York hears so much music that it is blasé. To those cities opera is a rare treat."

The Texas-born soprano sang four roles in four cities on tour. In Atlanta she appeared as Santuzza in "Cavalleria Rusticana." In Richmond, where the Metropolitan made a first Spring season appearance, Miss Corona was Giulietta in "The Tales of Hoffmann." Cleveland heard her as Leonora in "Il Trovatore," and Rochester as Minnie in "The Girl of the Golden West."

Advice to Young Artists

Everywhere Miss Corona found another kind of enthusiasm for opera—the enthusiasm of young people who look to it as a career. The young Metropolitan soprano found letters waiting her at various points on tour from girls who wished her to hear them, to tell them whether they had a voice, and if so, what they should do to follow in her footsteps.

Miss Corona's advice is brief and to the point. She urges young singers to master the languages of opera, French, German and Italian, while they are too young to devote long hours to the voice itself. That is a lesson gained from her own experience. Miss Corona regrets, she says, that she left language study until her study of voice was well advanced.

She urged the young aspirants also

to provide themselves with a good background in music, by studying piano while they are waiting for their voices to mature for the long grind of training. That, too, comes from Miss Corona's personal experiences. Her mother was a piano teacher, and the singer first studied that instrument. Until she was sixteen and was confirmed in her own belief that she had enough of a voice to aspire to opera, she wished to become a concert pianist. As later events proved, her change of medium was well justified.

Above all, Miss Corona urged the young people to make sure that they select good teachers. Much depends on this, she says, in order that foundations of voice may be well laid.

As for encouragement: "A person who has a voice, who knows it and who works will get somewhere," said Miss Corona. "I don't believe that any real talent ever is lost."

Sang Many Roles

Her four roles on tour were included in her appearances during the regular season of the Metropolitan in New York. On one of the company's occasional sorties across the East River, Miss Corona sang in "Andrea Chenier" in Brooklyn.

She was Donna Anna in the revival of Mozart's "Don Giovanni."

Minnie in the "Girl of the Golden West" was her favorite role this winter, because the Puccini-Belasco combination provides a rollicking, robust drama.

Miss Corona appeared also in "Giocconda," "Aida" and "Trovatore," in which last she made her Metropolitan debut three years ago.



Photo by Mishkin Studio

Leonora Corona as Aida

This summer, for the first time in many years, the singer will remain in America. Instead of going abroad to sing in opera, as she has done in previous seasons, she will take herself off to seashore or mountains.

In this, her first vacation since her professional career began in Italy eight years ago, Miss Corona will try to discover how much she still knows about tennis. Before she left the west coast to study in Europe, her proficiency won her several prize and prized cups.

However, her vacation is to include several hours of intensive work daily, studying roles, chiefly Wagnerian, which she has not yet sung on this side of the water. "There isn't time in life," concluded Miss Corona, "not to be studying something—even on vacation." Z. F.

MUSICIANS SAIL FOR SUMMER IN EUROPE

Outgoing Liners Take Artists for Vacations in Old World—Philharmonic Returns

With the closing of activities on this side of the Atlantic, scarcely a liner leaves the docks here without taking musician for holidays abroad and also, a few of them, for continued artistic activities.

Oscar Wagner, secretary of the Society for the Publication of American Music as well as assistant to the dean and a member of the faculty of the Juilliard Graduate School, sailed on the *Berengaria* on May 14. Carlos Salzedo and Lucille Lawrence, harpists, sailed on the *De Grasse* on May 22. Adelaide Gescheidt, New York teacher of singing, was on board the *Saturnia*, which left for a Mediterranean cruise on May 29. The following day Otilie Metzger-Latterman, German contralto, left on the *Europa* for a short tour in Europe.

Charles Hackett, tenor, of the Chicago Civic Opera Company, sailed on the *Lafayette* on May 31. Mr. Hackett will be heard in France and Austria during the summer and will return in the autumn to sing in Hamilton Forrest's "Camille" with Mary Garden. Richard Bonelli, baritone, of the same organization, sailed the same day. Mr. Bonelli will travel in Europe, returning in September for a concert tour before beginning his operatic engagements.

Samuel Insull, president of the Chicago Civic Opera Company, sailed on the *Ile de France* on June 5. On the same day on the *Richelieu* sailed

Paul Reimers, teacher of singing at the Juilliard Graduate School. Perry Averill, voice teacher, sailed on the *Stuttgart*.

Mr. and Mrs. David Mannes, directors of the David Mannes Music School, sailed on the *Ile de France* on June 6 for a summer abroad. They will spend some time in the smaller cities of Germany before going to Klosters in the Engadine for a stay of five or six weeks. They will visit Oberammergau and Salzburg for part of the Festival. The fourteenth season of the Mannes School ended on May 24. In March, Mr. Mannes concluded his twelfth year as conductor of the free symphony concerts at the Metropolitan Museum of Art.

Arthur Judson, New York concert manager, and William Danforth, the eminent Gilbert and Sullivan artist, arrived on the *Europa* on May 27, and the *Ile de France*, which came in on June 2, had aboard Jascha Heifetz and John Sample, American operatic tenor.

Their European tour having come to a conclusion, forty musicians of the New York Philharmonic-Symphony, together with Maurice Van Praag, personnel manager, and Louis Salter, transportation manager, embarked on June 6 on the *De Grasse* for their return to America. They are due to arrive in New York on June 15.

Berthold Neuer Sails for Europe

Berthold Neuer, vice-president of the American Piano Company, will sail on June 18 on the *Europa* for Europe, where he will attend various festivals and make a survey of the musical situation. He will be accompanied by his wife and by his daughter, and son-in-law, Mr. and Mrs. C. Hollister Noble.

SHANGHAI APPLAUDS RUSSIAN PROGRAMS

Municipal Orchestra Plays Stravinsky Work—Slavic Chorus Heard in Interesting List

SHANGHAI, CHINA, May 30.—A recent Shanghai Municipal Concert consisted entirely of Russian Music, played under the direction of A. Foa, concertmaster and assistant conductor. The program, which was heard by a large audience at the Town Hall included the overture on a Spanish March by Balakireff, "L'Oiseau de Feu" by Stravinsky, an excerpt from the "Caucasian Sketches" by Ippolitoff-Ivanoff, and the Overture, "La Grande Paque Russe," by Rimsky-Korsakoff.

The Russian Choir gave a concert of folk and liturgical music in the lounge room of the Foreign Y. M. C. A. under P. N. Mashin recently.

The Shanghai Art Club recently gave its fourth and last chamber music concert at the American Women's Club. The program included Grieg's String Quartet, played by Messrs. A. Foa, M. Livshitz, R. Gerzovsky and I. Shevtzoff. S. Aksakov gave a group of piano numbers by Rimsky-Korsakoff. Mme. M. Appel-Ranitzsch sang eight "Gypsy Songs," by Brahms. The program concluded with a Suite for two pianos, Op. 15, by Arensky, played by B. Zakharoff and P. Biriulin.

The Fourth Regiment United States Marine Band, conducted by Sergeant Raymond Jones, gave a concert at the Embassy Theatre.

The musical section of the British Women's Association gave a concert

at its headquarters recently. Sophie Crawshaw and Ada Crawshaw appeared on the program as pianists, Anthea Inch as pianist and dancer, Wendy Ramsay in recitations, and Virginia Browning as dancer.

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VIOLINIST WINS POST

Graduate of Juilliard School Appointed to New Mexico College



H. Arthur Brown, Who Has Been Appointed Head of the Violin and Orchestra Department at the New Mexico College of Agriculture and Mechanic Arts

The Juilliard Graduate School announces the appointment of H. Arthur Brown, violinist, to head the violin and orchestra department at the New Mexico College of Agriculture and Mechanic Arts, and to organize and encourage general musical interest in that state. Mr. Brown was graduated in May from the Juilliard school, where he has held a fellowship since 1927. He has studied violin under Paul Kochanski and conducting under Albert Stoessel.

The appointment of Mr. Brown as a Juilliard musical representative in the state of New Mexico is in accordance with the new policy of extension work which John Erskine, president of the school, desires to develop—that is, to have in every state where it is needed at least one focal point for the musical interests in the community.

Mr. Brown was born in New York

and later moved to Seattle. He attended the University of Washington and studied violin there under Moritz Rosen. Mr. Brown has given many concerts in the West and has appeared as soloist with orchestras, and as ensemble player.

Before assuming his duties in New Mexico next October, he will spend the Summer in study in Europe.

Peabody Grants Thirty-three Diplomas and Certificates

BALTIMORE, June 10.—Thirty-three students of the Peabody Conservatory of Music, representing various sections of the country, were given teachers' certificates this year. Philip Jeffreys, Beatrice Osgood and Helen Calvert McGraw, all of the piano department, have won the coveted Peabody diploma this season, and Yvonne Biser will receive the bachelor of music degree. Those who will receive the teachers' certificates are: Piano, Amos Allen, Beatrice Showalter, Katherine Smith, Emerson Meyers, Dorothea Ortmann, May Lewis Blalock, Alice Wells, Marjorie Hiron, Etta Miller, Vera Kramer, Elizabeth Schnebly, Ethel Ashman, Beatrice Corder, Lillian Gelazela, Margaret Jones, Marjorie Cain, Ethel Bowman, Edith Davitz, Elizabeth Hodgkin, Dorothy Bunkley, John Wolf, Margaret Hunter, Sylvia Raven, Jeanette di Paula, Morton White and Irene Miller; harmony, Etta Miller, Yvonne Biser and Nina Valliant; violin, W. Frederick Pfeiffer and Theodor Karhan; voice, Caroline Wantz; school music, Susan Bromley. The presentation of the awards was made by Lawrason Riggs, president of the board of trustees, at the closing exhibition concert on Friday evening, May 30.

Pupils of Gunn School of Music Heard in Recitals

CHICAGO, June 10.—A series of interesting joint recitals by piano pupils of Albert Goldberg and violin pupils of Amy Neill, both of the Gunn School of Music, are being given in the Chicago Art Theatre.

Those already heard on these programmes include: Amy Neill Starek, pianist, with Jacinta Kampmeier, violinist; Clara Idelson, pianist, and Joseph Omohundro, violinist. Others to be heard include: Minna Palmbaum, pianist, and Harold Bauer, violinist; Nelanore Wadsworth, pianist, with Martha Christian, violinist; Pauline Podolner, pianist, with Alexander Gordon, violinist. Bessie Kuchek, pianist, was scheduled for a solo recital on June 16, and the following students together in a recital on June 17; Jean Hoffman, Fanny Krasnow, Florence Chalem, Elizabeth McCarty, Dorothy Rubinstein, Gilbert Podolner, Sara Krasnow, Morton Scheftel, Frieda Dunsky, Eugene Peterson, Donald Atlas, Kose Dolensky, Hattie Atkins and Edward Gordon. Sylvia Amsterdam, pianist, was scheduled for a recital on June 14.

Ted Shawn Attending Dance Congress

Ted Shawn, American dancer, will take a prominent part in the Third German Dance Congress, to be held in Munich June 19 to 25. He will create the role of Orpheus in the dance-drama "Orpheus Dionysos," to be given under the direction of Fräulein Margarete Wallman, head of the Mary Wigman School in Berlin. Mr. Shawn will return in July and join Ruth St. Denis and a full complement of Denishawn Dancers in the open air performances to be given with the Philharmonic-Symphony in the Lewisohn Stadium on Aug. 12, 13 and 14.

Ernest Hutcheson Triumphs in Berlin

BERLIN, June 1.—Ernest Hutcheson, pianist, dean of the Juilliard Graduate School of New York, gave a recital in the Bach Saal last night before a tremendously enthusiastic audience which included many prominent American and Berlin musicians. Mr. Hutcheson, who formerly lived in Berlin, gave his last previous concert here in 1914. His program last night included Bach-Busoni Choral Preludes for Organ, Beethoven's Sonata in C Minor, Op. 111, six Chopin Etudes, and works by Scriabin and Griffes. He was obliged to add more than a dozen encores.

Cadman Operetta Presented by C-Opera Group

Cadman's "Golden Trail," an operetta in three acts, was given in the Heckscher Theatre on June 5 and 6 by the C-Opera Group. The music is ingratiatingly tuneful and effective. The performance was an advance over the recent debut of the organization. Otto Wick, the conductor, kept his forces well in hand.

Among the principals who deserve especial mention were Edith Milton, Georgie Moore, Helen McCabe, Georgie MacLean, Marguerite Rossignol, Emil Rappleyea, Mary Leard, Verona Edwards, Mina Gard, Morgan Martin, Olney Cook, T. Holwell Dixon, Nathan C. Merrell, Arthur Lawder and Edwin Gard. Others appearing were: Reno Serrine, Nathan Martin, George Wallace, Charles Abrahams, Sterling Visel, Frank Kickrey and Charles Hoover. The directors include Susan S. Boice, Jessie Fenner Hill, Florence Turner-Maley, Jane Crawford Eller, Hildegard Hoffman Huss and Lotta Roya.

Alton Jones Reengaged for Columbia Summer School

Alton Jones, well-known American pianist, has been reengaged to teach piano during the Summer session at Columbia University, which opens July 7. On Wednesday of each week Mr. Jones will lecture to combined groups on various phases of technic, interpretation, teaching and public performance.

LITTLE THEATRE OPERA ANNOUNCES REPERTOIRE

Grand and Light Works to Be Given by Organization During Coming Season

The Little Theatre Opera Company has announced its repertoire for the season of 1930-1931, the performances to be given, as usual, in the Heckscher Theatre.

The season will open in November with Millöcker's "Beggar Student." The December opera will be Mozart's "Marriage of Figaro," with the translation made by the late Harry Osgood. Following this, Offenbach's operabouffe, "Orpheus in Hell," will be sung with a new book made by one of the most prominent humorists of the present day.

The February bill will include a repetition of Bach's comic opera, "Phœbus and Pan," in a double bill with Donizetti's "Don Pasquale," which has not been heard in New York for a considerable time. In March, Smetana's opera, "The Bartered Bride," will have what is believed to be its first performance in English anywhere. A translation of the libretto is now being made especially for the production.

The final bill of the season will be Oscar Strauss's "The Waltz Dream," first heard in this country about 1908.

Ruth Altman, soprano, who has sung leading roles in the company's performances this season, has just been engaged by Arthur Hammerstein to create the title-role in the musical version of "A Bird of Paradise," which he will produce next season. Mr. Hammerstein heard Miss Altman in the role of Saffi in "The Gypsy Baron," the Little Theatre Opera's final bill of the season, and the engagement followed immediately.

Vladimir Rosing to Teach Summer Class in Acting at Magnolia

Vladimir Rosing, artistic director of the American Opera Company, will conduct a summer master course in acting from July 1 to Sept. 1, at Magnolia, Mass., according to an announcement by Concert Management Arthur Judson. Mr. Rosing was formerly director of the opera department of the Eastman School of Music.

Ralph Wolfe, Virginia pianist, will be heard in a New York recital next season at Town Hall on Nov. 26.

SUMMER SESSION—JUNE 23 TO AUG. 2.



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Approach of Summer Finds Musicians in Merry Mood



Ignace Paderewski and Zlatko Balokovic, Violinist, Photographed in May at the Latter's Villa at Picturesque Eze on the French Riviera.



Photo by Bain News Service
Yehudi Menuhin Sets Sail, Smiling, to Meet His Mother and Sisters in Paris, Whence They Will Go to Their Home in Basel.



Juliette Lippe, Wagnerian Soprano (Left), and Sonia Sharnova, Contralto, (Second from Right), Seeing the World at the Hollywood Home of Ruth Chatterton (Right). With Them is Ralph Forbes, Motion Picture Actor.



Photo by Clervo
Founders of the Coro Polofonico of New York, with Its Conductor, Sandro Benelli, at the Verdi Monument in New York.



Willem Willeke, Founder of the Elshuco Trio, at South Mountain, Pittsfield, Mass., Where He is Director for Life of the South Mountain Chamber Music Colony.



Marie Miller, Harpist, Snapped with Her Police Dog Rex in Central Park, Shortly Before Leaving for Europe.



Hans Barth, Pianist, Shown After Winning a Recent Golf Tournament in Maine.



Tito Schipa, Tenor of the Chicago Civic Opera Company, with Liana, the Latest Addition to the Schipa "Repertoire."

TEN PIANISTS PLAY IN DAYTON CONCERT

Local Music Club Gives
Program at Home of
Mrs. Talbott

DAYTON, June 10.—As a fitting climax to the elaborate celebrations of Music Week in Dayton, a ten-piano concert under the direction of Mrs. Robert McClure, was given on May 13.

These ten pianists appeared here five years ago under the baton of Rudolph Ganz. The same concert was repeated at the Boston meeting of the National Federated Clubs and brought the Daytonians much acclaim. The program of this year attracted people from all over the state. Mrs. McClure, who coached the performers for the event, conducted by Ganz, was given a deserved ovation.

The program introduced the Raff Gavotte and Musette from the Suite, Op. 200; the "Romance" from Arensky's Suite, Op. 15; the Saint-Saëns Variations on a Theme by Beethoven; the Minuet from a "L'Arlésienne" Suite of Bizet; the Coronation scene from "Boris Godounoff" of Moussorgsky; the "Blue Danube" Waltzes, by Schütz-Evler-Chasins, and the "Rakoczy March" of Liszt.

Mrs. H. E. Talbott, sponsor of the Dayton Westminster Choir and creator of the unique little theatre, the Runnymede Playhouse, was hostess on the evening of May 8 to the Dayton Music Club in an open meeting. Alice Becker Miller was in charge of the program of music, and Mrs. Edgar Stillman-Kelley gave a round table talk. The Music Club chorus, sang "Israfil" by Edgar Stillman-Kelley, and works by Percy Rector Stephens and Mabel Daniels, with Ethel Martin Funkhouser conducting and Edna V. Sutton as accompanist. Among others heard were Margaret Henning, De Witt Saunders, and Alverda Sinks. The chorus had the assistance of Charlotte Chambers and Ruth Smith Boyd, violinist. The accompanists were Edna V. Sutton and Louise Henning.

Mrs. H. E. Talbott left on May 15 for New York. En route she spent some time with the John Finley Williams and other friends of the Westminster Choir. She was entertained by officials of the Ithaca Conservatory, the new home of the choir. On June 20 and 21, Mrs. Talbott will be the honor guest at the Talbott Choral Festival to be given by the choir at Ithaca. A number of Daytonians will attend.

H. E. H.

Berúmen Returns from Visit to Havana

Ernesto Berúmen, pianist and teacher, has returned from Havana, to the La Forge-Berúmen Studios after holding a master class in the Cuban city. He also gave a successful recital.

FESTIVAL OPENS NEW COUNTY CENTRE



Westchester's New \$1,000,000 County Centre, Which Was Dedicated with a Three Days' Music Festival: from a Drawing by the Architects, Walker & Gillette of New York

(Continued from page 6)

cobson and Hart, and a Spanish group by Serrano, Obradors and de Falla.

The chorus and orchestra opened the program with the Introduction and Hymn to the Sun from Mascagni's opera "Iris." A unit of the chorus sang Verdi's "Te Deum," and the orchestra played numbers by Mr. Stoessel, Pierné and Glazounoff. The massed chorus sang Beethoven's "The Heavens Resound," "He That Watcheth," from Mendelssohn's "Elijah" and "See, the Conquering Hero Comes," from Handel's "Judas Maccabæus."

Leonice B. Hunnewell was the accompanist and Clifford E. Dinsmore the organist for the chorus.

The finale from the second act of Verdi's "Aida," performed by the chorus and orchestra, closed the festival with a resounding body of tone.

The units of the festival choirs heard were:

The Bedford Choral group, the St. John's Episcopal Church choir of Yonkers, Madrigal Society and Male Glee Club of Yonkers, Ossining Woman's Club, Tarrytown Choral Club, East Chester Choral Society, Hastings Choral Society, Larchmont and Mamaroneck Choral Society, Male Glee Club of Mount Vernon and Yonkers Community Choral, Mount Vernon Choral Society, Music Club of New Rochelle, Nepperhan Avenue Baptist Church choir, of Yonkers, Peekskill Choral Club, Pleasantville Choral Society, Port Chester Choral Society, Bronxville Choral Society, Scarsdale Choral Society and White Plains Choral Society.

Mrs. Eugene Meyer is chairman and Mrs. Kate A. Wasserscheid, secretary, of the Westchester Choral Society's board of governors. Edgar Fowlston is president of the County Choral Conductors' Association, and G. Phillips Payson president of the County Choral Executive Association. Mrs. W. W. Wickes heads the program committee, and sixty members of the White Plains Lions' Club, with Walter Whiffen as chairman, gave their services as ushers.

KNEISEL QUARTET PLANS

Will Summer in Maine in Preparation
for Recitals Next Season

The Marianne Kneisel String Quartet has just completed its fifth concert season under Concert Management Vera Bull Hull.

On June 6 the quartet played on the Commencement program of Elmira College. The members then went to Blue Hill, where they will spend the Summer preparing next season's programs and will give concerts at Kneisel Hall and other summer places in Maine.

Next year the quartet will give two recitals in New York and one in Chicago, and will make an extensive tour in the Middle West and in the South. In February the Kneisels have been re-engaged for a week of educational programs at Skidmore College, Saratoga Springs, N. Y., where last February they gave an educational series. This was one of the most successful experiments made by the college along musical educational lines. Many of the quartet's concerts this year have been re-engagements.

The personnel of the quartet is: Marianne Kneisel, first violin; Marie Van den Broeck, second violin; Katherine Fletcher, 'cellist, and Della Posner, viola.

British Association Formed at Roerich Museum

The British Association of the Roerich Museum was inaugurated recently to encourage greater artistic and cultural intercourse between this country and Great Britain. Percy Such is the president. The speakers were Mrs. Herbert Brookes, wife of the Commissioner-General of Australia; Charles K. Carpenter, secretary and treasurer of the United Arts clubs and Fontainebleau School; Hubert J. Foss, English editor of the Oxford University Press, and Louis L. Horch, president of the Roerich Museum. Prof. Nicholas Roerich, who was in London at the time, sent an inaugural message.

Clare Clairbert to Sing with Philadelphia Opera

Clare Clairbert, following appearances with the Los Angeles and San Francisco Opera Companies in September, will make a concert tour and will appear with the Philadelphia Grand Opera Company on Dec. 4 in "Rigoletto."

CORNISH SCHOOL EVENTS INCLUDE DANCE RECITALS

Martha Graham and Ronny Johansson
Give Special Courses—Summer
School Has Large Enrollment

SEATTLE, June 10. — During the months of April and May the Cornish Theatre was much in use. Ronny Johansson, guest teacher, was seen in two dance recitals during the time when she was conducting master classes at the Cornish School. Following her engagement, Martha Graham took over the direction of the dance department, and will give a special course during the summer session in June and July. She appeared in recital at the Metropolitan Theatre June 2, under the auspices of the Seattle Chapter of the Pro Musica Society.

On Sunday evening, May 18, the Cornish Orchestra of sixty-five players, under Peter Meremblum, broadcast a lengthy program over KOMO with great success. Soloists were Margaret Joslin, pianist, and graduate pupil of Berthe Poncy; Dean Mundy, contralto, winner for Seattle in the recent Atwater Kent audition and pupil of Ella Helm Boardman, and Olga Kraus, violinist, pupil of Mr. Meremblum.

Franklin Riker presented the Musurgia Choral Society and the Cornish Boy Choristers in an excellent program. The soloist was Amelia Gerstman, soprano, pupil of Mr. Riker, whose home is in Buffalo, N. Y. Various students' recitals and some elementary programs were given on other occasions.

The summer school will extend from June 23 to Aug. 2. Among the noted guest teachers are Martha Graham, dance department; Jean Mercier, drama department, and Mark Toby, art department, in addition to regular members of the faculty, who are giving special master courses. These include Franklin Riker of the voice department, and Martha Sackett, head of the children's music department, who is offering special normal courses for teachers of children. A large enrollment includes students from New York, Chicago, Boston and Southern states.

Songs from Warner Brothers' Pictures Heard Widely on Radio

Warner Brothers are broadcasting a weekly radio program, known as "Hollywood Songs," over seventy-two stations from coast to coast, via the Columbia System. This is the second important radio connection made by Warner Brothers, the first being an arrangement with the National Broadcasting Company for weekly programs over a hook-up including forty-five stations.

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CHICAGO CIVIC OPERA CLUBS DINE

First Annual Meeting of Groups Attended by Three Hundred

CHICAGO, June 10.—The first annual dinner given by the officers of the Associated Civic Opera Clubs was held Tuesday evening, May 20, in the Red Lacquer Room of the Palmer House. Dema E. Harshbarger, president and general manager of the Civic Concert Service, Inc., who founded the association a year ago, presided. There were approximately 300 persons in attendance. At the close of the dinner a dance program was given by the Pavley-Oukrainsky ballet. Charles Marshall, tenor, of the Chicago Civic Opera, sang a group of songs and an aria.

Following the musical program, Miss Harshbarger read a letter from Samuel Insull, president of the Chicago Civic Opera, who was unable to be present. It conveyed his congratulations and appreciation to the officers and members of the various clubs for the fine work they have been doing toward the cultural development of the metropolitan centre and extended to them best wishes for continued success. Mr. Insull said that the members of these clubs have an opportunity to serve the cause of opera better than any other organized effort.

Organization's Growth Cited

A report of the club's activities during the year was read by Dr. F. P. Hammond, chairman of the central board and president of the Woodlawn Civic Opera Club.

He stated that, since the Associated Civic Opera Clubs came into being at a banquet at the Stevens Hotel, May 20, 1929, attended by over 700 persons, there have been forty-two civic opera clubs organized throughout the metropolitan area. Sixty per cent of the aggregate membership attended opera last season, and thirty per cent were holders of full or part season subscriptions. During the opera season, each club was furnished with five educational and entertaining programs by the opera company. Over 20,000 people were in attendance at these programs.

The Associated Civic Opera Clubs also were instrumental in founding a Civic Opera Week, Oct. 7-12, the mayor of Chicago together with all the presidents of villages and mayors of cities in metropolitan Chicago officially setting aside the period for this movement. The clubs have brought before



Photo by Daguerre

Dema E. Harshbarger, Founder of the Associated Civic Opera Clubs of Chicago, Who Presided at the Fifth Annual Dinner

the citizens of their respective districts, through a definite plan, the importance of attendance upon the opera as a civic institution. Each club has a limited quota of membership, elects its own officers and forms its own plan of club operation.

Among the speakers at the dinner, besides the chairman of the evening, Dr. Hammond, were:

Mrs. C. K. Henderson, membership chairman of the Downers Grove Club; C. W. PenDell, treasurer of the River Forest Civic Opera Club; Mrs. Walter Schwind, Irving Park Civic Opera Club; Ferdinand Oudin, director of the Riverside Civic Opera Club; Mrs. E. E. Kretschmer, vice-president of the Austin Opera Club; Mrs. Herman N. Bundesen, South Shore Civic Opera Club; Kenneth Mullins, vice-president of the Niles Center Club; Judge Otto F. Reich, president of the Beverly Hills Opera Club; and the Hon. M. J. Pittsford, of the Wheaton Civic Opera Club.

"SUNKEN BELL" TO OPEN RAVINIA YEAR

First Week's Repertoire Announced by Eckstein

CHICAGO, June 10.—Respighi's "La Campana Sommersa," which was the chief novelty of the last Ravinia season, will be sung at the opening performance on June 21. The cast will include Elisabeth Rethberg, Giovanni Martinelli, Julia Claussen, Mario Basilio and others. Gennaro Papi will conduct.

The repertoire for the rest of the opening week is as follows:

June 22—"L'Amore del Tre Re," with Lucrezia Bori, Edward Johnson, Giuseppe Danise and Virgilio Lazzari, Mr. Papi conducting.

June 23—Rabaud's "Marouf," with Yvonne Gall, Mario Chamlee, Julia Claussen, Leon Rothier, Vittorio Trevisan and others, under Louis Hasselmans.

June 24—"Madame Butterfly," with Mmes. Rethberg and Bourskaya, Armand Tokatyan and Mario Basilio, Mr. Papi conducting.

June 25—Massenet's "Manon," with Miss Bori and Messrs. Chamlee, Defrère and Rothier, Mr. Hasselmans conducting.

June 26—"Aida," with Mmes. Rethberg and Bourskaya, and Messrs. Martinelli, Danise and Lazzari, under Mr. Papi.

June 27—Charpentier's "Louise," with Mmes. Gall and Claussen, and Messrs. Johnson and Rothier, Mr. Hasselmans conducting.

"Il Trovatore" will conclude the first week, with Mmes. Rethberg and Claussen, Martinelli, Danise and others, under Mr. Papi. A. G.

EVENTS NUMEROUS IN CHICAGO HALLS

Choral Concerts and Joint Recitals Enliven End of Season

CHICAGO, June 10.—The annual concert of the Senn High School A Cappella Chorus, in Orchestra Hall on May 21, again proved one of the most delightful and stimulating events of the season. The technical perfection, the exquisite tone quality, the complete intelligibility of enunciation which Noble Cain achieves with this group of 450 singers is little short of a work of genius. An extremely interesting program included new works by Cyril Jenkins, a "Hymn to the Virgin" by Gretchaninoff, written especially for the Senn Chorus, the same composer's "O God Hear My Prayer," in three movements, and two works by Mr. Cain, an original spiritual "Chil-lun Come on Home," and a remarkable arrangement of "It's Me O Lord."

The Chicago Singverein, conducted by Hans Marlow, gave its annual concert in Orchestra Hall on May 25. The soloists were Luella Feiertag, soprano, and William Quentmeyer, baritone. The Bonconi Trio assisted with accompaniments and trio numbers.

Enrico Clausi, young Chicago tenor, recently returned after several years of study and operatic work in Italy, gave a largely attended recital in the Studebaker Theatre on May 18. Mr. Clausi's voice is light and agreeable in quality. The assisting artist was Giovanna Siragusa, soprano.

The Skalski Chamber Orchestra gave a concert of popular music at the Bismarck Hotel on May 18. The soloists were the Stetson Male Quartet, Michel Wilkomirski, violinist and André Skalski, pianist.

A new choral organization, the International Civic Choral Society, presented the Chicago Civic Choral Society in concert in the Studebaker Theatre on May 25, Ambrose Wyrick conducting.

Edward Collins, pianist, gave his annual recital in the Studebaker Theatre on May 18, presenting a comprehensive program of classical and modern music. Mr. Collins's brilliant technical equipment and interpretations were applauded by a large audience of colleagues and students.

Svetozar Banovec, tenor of the Royal Opera, Ljubljana, Yugoslavia, gave a recital in Orchestra Hall on May 18.

Recitals in the Friday Evening Musicales series in Curtiss Hall were given on May 16 by Terese Bohek, pianist, and Helen Byrne, contralto; and on May 23 by Brina Nelson, pianist, and Dorothy Lee Patward, mezzo-contralto. The latter event was enlivened by the attendance of Mme. Schumann-Heink, who made a speech to the audience.

Zelma Padula and Violette Allfree, sopranos, gave a joint recital in Curtiss Hall on May 21, singing several operatic duets as well as solo numbers. Nell Hunter, mezzo-soprano, gave a recital at Kimball Hall on May 18, under the auspices of Lambda Chapter of Delta Sigma Theta sorority.

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Photo: Daguerre, Chicago

"Trevisan, adept as Opera Jester, Droll in 'Don Pasquale' at Ravinia. A RARE ART IS HIS. HE IS MASTER OF ALL THE TRICKS. HE IS A GENIUS RIPENED in a routine that has passed with the passing of these early masterpieces of comedy."—G. D. Gunn, Chicago Herald & Examiner.

"Trevisan's impersonation ranks in perfection. One of the finest buffo singers. Trevisan, one of the finest virtuosos on the American stage."—Eugene Stinson, Chicago Journal.

"Vittorio Trevisan as the 'Saccristan,' a role which has made him famous and which is one of the outstanding caricatures in grand opera."—M. Rosenfeld, Chicago Daily News.

"Trevisan, of course, delightful in one of his celebrated 'bouffe' characterizations."—H. Devries, Chicago American.

"Trevisan and Lazzari put the 'Barber' over! Their fine comedy enlivens Rossini piece. Naturally, most of the fun of the piece continued to revolve around Vittorio Trevisan as Dr. Bartolo and Lazzari as Don Basilio."—E. C. Moore, Chicago Tribune.

"Trevisan was its best reason for being. Mr. Trevisan is the most lovable of the operatic comedians."—Chicago Journal of Commerce.

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STEEL PIER MUSIC SERIES OPENED

Fifteen Sunday Opera and Concert Events Scheduled

ATLANTIC CITY, N. J., June 10.—The summer series of grand operas sung in English on the Steel Pier was opened on June 8. Jules Falk, director of music, has announced that the Steel Pier Grand Opera Company will again give fifteen performances of opera in English this summer on successive Sunday evenings. The repertoire includes "Rigoletto," "Trovatore," "Traviata," "Don Pasquale," "Elixir of Love," "Lucia," "Martha," "Cavalleria Rusticana," "Pagliacci," "Carmen," "Tales of Hoffmann," "Hänsel and Gretel," "Mignon," "Barber of Seville," Gluck's "Orpheus," "Lakmé," "Bohemian Girl," "Faust" and Debussy's "L'Enfant Prodigue." The personnel includes artists who have sung with the Metropolitan, Chicago Civic, American Opera and Philadelphia Grand Opera companies.

The audiences have numbered from 3000 to 4500 at each of these performances given during the past two summer seasons.

In addition to the fifteen Sunday evening performances of opera in English, there will be fifteen operatic concerts on Sunday afternoons beginning June 8 and ending on Sept. 14.

American Singers Create Fine Impres- sion in Swedish Capital

STOCKHOLM, June 1.—American singers who have been heard here recently and who have made especially fine impressions include Eva Gauthier, soprano, who sang at the Music Academy; Rachel Morton, soprano, who was heard at the Concert House, and George Morgan, baritone. Mme. Gauthier divided her program between old Spanish, Italian and French music and works of modern and ultra-modern composers.

Anna Hamlin, Soprano, to Be Under Friedberg Management

Anna Hamlin, soprano, formerly of the Chicago Civic Opera Company, has recently come under the management of Concert Direction Annie Friedberg. She will appear in concert, recital and oratorio under Miss Friedberg's management during the coming season.

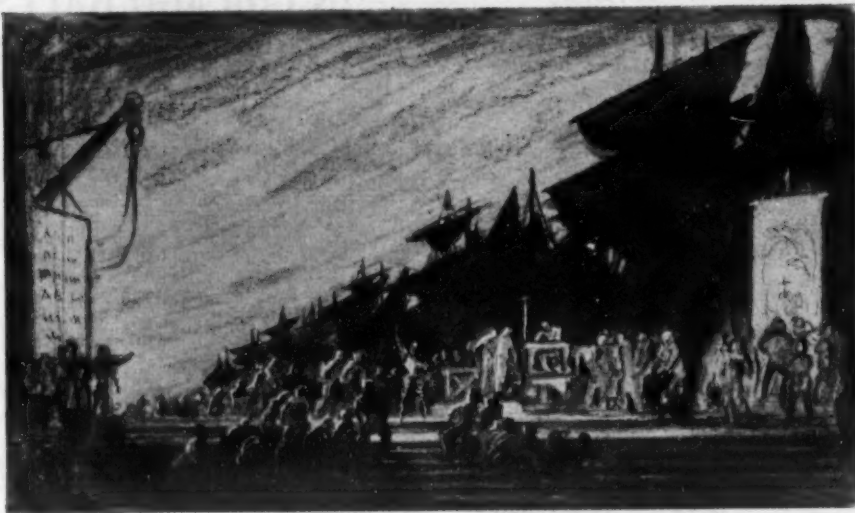


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Milhaud's "Columbus" in Berlin Premiere



Scene of the Recruiting of Sailors in the Harbor of Cadiz for the Voyage to America, a Design by Aravantinos for Milhaud's "Christophe Colomb"

(Continued from page 5)

conscious projection thrown in for good measure. The two closing scenes show Isabella in the "Paradise of the Idea" and at the gate of Heaven.

Films Largely Employed

The scenic illusions are conveyed to a large extent by films, it being Claudel's theory that the eye should be continually occupied and interested. The part played by the film covers forty-two minutes of the three hours required to perform the opera. The projected scenes run the entire gamut of illustrative film technic, including trick films and pure combination effects. The last are illustrated in the scene in which the three caravels approach the coast behind a curtain of exotic plants, which gradually recedes and gives a full view of the three vessels putting in to shore as Columbus steps out and plants the banner of Castile on the soil of the New World. The film was also employed for explaining, emphasizing and clarifying incidents in the drama. But, granting a certain measure of potency, it had a rather dead effect through its almost total lack of resonance, figuratively speaking. The duplication of the action was also often disconcerting.

In a sort of apologia for this extensive use of the film, Claudel raises the point that, inasmuch as the music is continually changing, its ultimate message should not be hampered by the crippling qualities of a fixed stage setting. He finds that the final effect is a matter of collaboration between the eye and the ear; and, since the eye has a natural tendency to tire quickly, a fixed setting is more detrimental than beneficial to the poet's illusion. (This is the same problem which Wagner tried to solve by lighting.)

He, therefore, employs the screen like a great placard upon which are projected the thought-processes of the protagonists, in a sort of soul-scape. He believes in throwing open the doors to the great world of the subconscious and utilizing the infinite hidden relationships existing between those shadowy processes outside the focus of self-observation, in order to express the tenderest nuances of feeling, of memory and of thought.

The employment of the film in this manner was ostensibly an experiment, but it distinctly lowered the *niveau* of those portions where it was used, leaving the same unpleasant flavor as its analagous use by Brecht and Weill in "Mahagonny." The idea has un-

doubted possibilities if some of its inherent inelegances can be toned down.

Aravantinos created a décor that was beautiful in invention and strangely free from his customary "finger prints." The three most cogent scenes were those of the Mexican gods, the recruiting in the harbor of Cadiz, and Isabella in Paradise, which was given an atmosphere of unsubstantiality through the phosphorescent whiteness of the picture.

Milhaud's Music Effective

Milhaud writes always with a keen eye for effect, and his music in this instance was marked by a theatrical style and the new relationship which it creates between the actors and the public. As already stated, Claudel makes the chorus carry the preponderance of the action, so that Milhaud's main task was a rhythmic treatment of the choral parts, the soloists being relegated to a secondary role. Theories aside, it is no bagatelle to compose music for such an involved theme, which plays alternately in the realms of the conscious and subconscious, as it were. Milhaud, however, has shown complete mastery of the material in his own individual style, which has increased greatly in clarity and substance without losing the tendency toward monotony of melody and rhythm.

The choral parts are powerful in their gigantic accords and insistent rhythm; the melody is sparse, and the vocal line, even in the long arias (Isabella's church scene and her long aria at the end) is intricate and beset with complicated intervals, although chromaticism is only moderately employed. Other passages stood out boldly in their effects, such as the trio of guitarists; the scene of the Mexican gods, which developed gradually to a sextet; the

dialogue between Columbus and the ship's cook, and the involved accompaniment to the King's council scene. Light percussion accompaniments were used profusely. The diminution in dramatic cogency toward the end was not altogether the fault of Milhaud, and some considerable cuts in this portion of the score will add materially to its well-being.

Dr. Franz Ludwig Hörth, contrary to the prognostications of the dubious, evidenced a thorough understanding of the style of the work and the treatment of the soloists and of the mass scenes was practically faultless. He also designed and made the films. This element of the décor, as well as the technical mastery of the production, were rich in unquestionable inspiration.

Singers Applauded

It would be impossible to attempt to do individual credit to the long list of soloists, beyond those entrusted with the principal roles. Theodor Scheidl, the terrestrial Columbus; Max Roth, the Columbus "in perpetuity"; Karl Armster, the Reader; Fritz Soot in the triple role of the Prosecutor, the Spokesman of the Sailors, and the Cook; Delia Reinhardt, as Queen Isabella; and Marguerite Perras in two small roles, were the outstanding members of the cast and did distinguished work in their several ways. Erich Kleiber, who conducted, expended the full wealth of his enthusiasm and musicianly instinct on the score, evidencing all his old qualities of precision, vigor and rhythmic fervor, and mastering its colossal difficulties with the ease of a Cyclops.

At the end some auditors with slightly distorted national and cultural opinions allowed their vague notions of patriotic valiance to carry them to the length of a hiss, but their ill-timed protests were soon lost in the spontaneous outburst of genuine admiration. It is peculiar that a work of such significance by two such eminent representatives of their country's intellectual life as Claudel and Milhaud found no venturesome sponsor in their own land. Published by an Austrian publishing house (Universal Edition) and given its premiere in Berlin by the finest talents in German art, the work forms a sparkling commentary on the "honor" of a "prophet," and the pre-eminence of art over post-bellum sentiments.

Berlin Hails Macmillen

BERLIN, May 15.—The American violinist, Francis Macmillen, was accorded an unusually warm reception at his concert in Bechstein Saal tonight. His program included a barcarole by himself and "Autumnal Poem," by Respighi, played for the first time. The large audience, in which were many musicians and representatives of the diplomatic corps, demanded the extension of the program by half a dozen encores.

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AMERICANS HEARD IN BERLIN EVENTS

Recitals in German Capital Cordially Applauded

BERLIN, May 30.—Among the concerts of the past fortnight were those of Rose Etkin and Felicitas Reich, two artist pupils of Professor Mayer-Mahr, the well-known piano pedagogue. Miss Etkin's program included Brahms's Variations on a Theme by Paganini, which was delivered with splendid technique and verve, and a group of Chopin's mazurkas and waltzes, brilliant vehicle for her Polish temperament.

Miss Reich's program, consistent with her reputation as a Bach interpreter, consisted of a group from the "Wohltemperirte Clavier," the Fantasia and Fugue in C Major and Beethoven and Chopin groups.

A brilliant debut was that of Clifford Curzon, pianist, who gave a magnificent reading of Liszt's B Minor Sonata as well as a new Piano Sonata by Ernst Lothar von Knorr. Mr. Curzon has gifts of technique, temperament and musicianship, and created one of the most profound impressions made by any young pianist during the past few seasons.

Americans Give Recitals

George Morgan, baritone, of New York, appeared in recital at Bechstein Saal with pronounced success. He was accompanied by Michael Taube in a program of German and English songs and earned high praise for the taste and finish of his delivery and the seriousness of his art.

Florence Easton appeared in concert on April 29 with the Berlin Philharmonic Orchestra under the conductorship of Richard Lert of the State Opera, in a program of familiar arias. Mme. Easton, in former years a great favorite with the Berlin public, was given a most enthusiastic reception, which was a tribute alike to the beauty and the sincerity of her art.

Another American artist scoring a signal success was Francis Macmillen, who appeared in a recital in the Bechstein Saal on May 15, accompanied by Dr. Ernest Wolff. His program on this occasion consisted of Lalo's "Symphonie Espagnole," Haydn's C Major Sonata and a group of modern numbers. G. DE C.

Auditions Being Held for Rethberg and Thomas Scholarships

Auditions for the Elisabeth Rethberg and John Charles Thomas scholarships in the School of Musicianship for Singers, Anna E. Ziegler, director, are being held at the Barbizon-Plaza studios of the school, every Thursday afternoon in June. The Rethberg scholarship is unrestricted as to the type of voice of the applicant, while the Thomas award is limited to an American baritone.

Van der Veer Re-engaged for Worcester Festival

Nevada Van der Veer, contralto, has been re-engaged to appear at the Worcester, Mass., Festival on Oct. 1 and 2 next. Shortly after these appearances, the contralto will sail for a European concert tour. She will remain abroad until the middle of December, when she will resume her activities in this country.

School of Social Work Incorporates Music Course into Curriculum

Originated by the Music Division of the National Federation of Settlements, the New York School of Social Work has incorporated in its curriculum a series of courses to train musicians as executives in settlement music schools and as directors of social and recreational music. This last includes not only music in settlements but in department stores, international institutes or community groups of any description.

Individual courses, some of six months' duration, some of three, may be taken separately, beginning Oct. 6. These cover pedagogy, music and social work, organization, administration and curriculum of settlement music schools, social music, the social settlement, and other courses.

This training course, which started last October, is notable as exemplifying the first time that a professional school of this type has recognized one of the arts as definitely belonging in its field.

That the course has value in musical circles, in spite of its being too young to have proved its worth, is shown by the fact that five scholarships have been offered for next year, one by the Eastman School of Music in Rochester, four by the Juilliard School.

Katharine Goodson Heard in British Radio Concert

Katharine Goodson, English pianist, who lately returned to London after her successful season in the United States and Canada, was heard again on the radio in London on May 24, when she gave a recital program of works by Bach, Scarlatti, Debussy, Chopin and other composers. Miss Goodson will return to America next October, commencing her season with a return engagement at Cooperstown, N. Y., on Oct. 24. Her first New York appearance will be a recital in Carnegie Hall on Saturday afternoon, Nov. 15.

Students Win Prize for Yale Song

NEW HAVEN, June 10.—Harold Cooper and Leslie Alford Lickford, two graduates of Cambridge University, England, now studying at Yale, have been awarded the Francis Joseph Vernon Prize given annually for the "best song or poem illustrating Yale life and association." The prize-winning work is "Song of the Yale Cosmopolitan Club," with words by Mr. Cooper and music by Mr. Lickford. The award, amounting to \$180, was established by the Class of '85.

Chicago Women Musicians Elect Officers

CHICAGO, June 10.—At the annual meeting of the Musicians Club of Women, held recently, the following officers were elected for the season 1930-31: President, Helen Abbott Byfield; first vice-president, Monica Graham Stults; second vice-president, Keturah Beers Vanzwoll; secretary, Margaret McArthur; assistant secretary, Anna Hanschmann, and treasurer, Kate P. Richards.

Hampton Choir Heard in Rotterdam

A cable received by Richard Copley on May 9 from Rotterdam told of the extraordinary success scored by the Hampton Choir in its concert on May 8 in that city. The Hampton Choir is now on a tour of Europe.

Aurelio Giorni

Closes Season with Solo Appearances



Aurelio Giorni, Pianist, Whose Works Were Heard Recently at a Private Recital in New York

Following the close of the concert season, Aurelio Giorni, pianist of the Elshuco Trio, took part in activities which included several solo recitals and private musicales. He also presented his advanced students in recitals in New York, Hartford and Philadelphia.

As a climax to these undertakings an exposition of Mr. Giorni's year's work in composition was given at an invitation recital in Carolyn Beebe's studio in the Steinway Building before a capacity audience, which included many well known musicians.

On this occasion were heard his Pasacaglia and Scherzo for string quintet, the first movement of his Concerto in D Major for piano and orchestra, the songs "Dusk at Sea," "Lullaby," "Thine Eyes" and "Awakening," and two works for mixed vocal quartet—"Phantom Leaves" and "Zodiac Town" (the latter a cycle of twelve children's carols). The assisting artists were Karl Kraeuter, Alfred Troemel, Edwin Ideler and Phyllis Kraeuter, who with Mr. Giorni performed the quintet; Adelaide F. Husted, pianist; Marjorie Beebe, mezzo-soprano; and the vocal quartet, comprising Katherine Morrell, Kathryn Crysler, André Cibulski and Raymond D. Shannon.

Mr. Giorni will spend the summer on South Mountain at Pittsfield, Mass., where, under the direction of Willem Willeke, the Elshuco Trio and the South Mountain Quartet will give the usual Summer series of chamber music concerts in the "Temple," which Mrs. E. S. Coolidge built for the purpose some twelve years ago. The pianist will be joined by several of his pupils, who have found the colony an admirable place in which to study.

Sylvia Lent to Give Berlin Recital

Sylvia Lent, violinist, will give a recital in Berlin on Oct. 7, at the Bachsaal. It will be under the local management of the Internationales Impresariat, of the German capital.

Arthur Baecht, violinist and teacher, of New York and New Jersey, was selected to act as judge of the violinists in the tests held recently by the Music Contest League of New Jersey.

SEASON REOPENS IN BUENOS AIRES

Opera at Colón to Present Novelties — Excellent Company Assembled

BUENOS AIRES, May 15.—The opera season at the Teatro Colón, which opens today with Feodor Chaliapin in Verdi's "Don Carlos," will include seventy-five performances. Novelties to be given are premieres of Rimsky-Korsakoff's "Sadko," Ildebrando Pizzetti's "Lo Straniero," and Jesús Guridi's "Aya-ma." The principal role in the latter opera will be sung by Isidoro Fagoaga, Basque tenor.

Chaliapin is also slated to sing in Moussorgsky's "Boris Godounoff" and "Khovantchina" and Boito's "Mefistofele." Debussy's "Pelléas et Mélisande," Thomas's "Mignon," Massenet's "Manon," and Berlioz's "Damnation of Faust" will be given in French. Other operas scheduled are "Traviata," "Trovatore," "Aida," "Barber of Seville," "Tosca," "Don Pasquale," "L'Elisir d'Amore," "Andrea Chenier," "William Tell," "Girl of the Golden West," and Catalini's "La Wally." "Rosenkavalier," "Walküre" and "Götterdämmerung" will be sung in Italian.

Emilio Ferone, impresario of Milan, new manager at the Colón, has engaged the following singers: Claudia Muzio, Gilda Dalla Rizza, Marta Nespoulous, Lina Romelli, Maria Llacer and Nina Spani, sopranos; Luisa Bertana, Angelica Cravenco and Maria Castagna, mezzo-sopranos; Tito Schipa, Giacomo Lauri-Volpi, Georges Thill, Pedro Mirasou and Isidoro Fagoaga, tenors. The baritones include Carlos Galeffi, Benvenuto Franci, Victor Damiani, Emilio Chillardini and Giuseppe Satariano. The basses are Tancredi Pasero, André Permet, Giorgio Lansky, Salvatore Baccaloni and Carlos Walter. Ettore Panizza, of La Scala, has returned as general musical and artistic director. The conductors include Angel Questa, Ferruccio Calusio and Franco Paolantonio. Rafael Terragnole is the choral director.

Maréchal Returning Next Season

Maurice Maréchal, the distinguished French 'cellist, will make his second tour next season. He made his debut in this country with the Philadelphia Orchestra under Leopold Stokowski, subsequently appearing with the Boston, Chicago, St. Louis and Minneapolis symphonies and other bodies. His recent Berlin recitals prompted Bruno Walter to engage him for the Berlin Philharmonic. Before returning to America in January, Mr. Maréchal will make a tour of Switzerland, Lithuania and Italy.

Starlight Opera Season Opening

The free open air grand opera season at Starlight Stadium will open on June 26 and continue on succeeding Thursday nights until Sept. 1. Mario Valle, baritone, is the artistic director of the company, which will have an orchestra of thirty-two, conducted by Michael Feveisky, and a chorus of thirty-six.

Shelton Gives Recital in London

Edgar Shelton, American pianist, recently gave a successful recital in Wigmore Hall, London. Included in his program were the Mendelssohn Variations Serieuses and Beethoven's "Appassionata" Sonata.

ST. LOUIS WELCOMES OPERETTA SEASON

Golschmann to Be One of Symphony's Conductors Next Season

ST. LOUIS, June 10.—Preceded by a banquet tendered to Sigmund Romberg, Milton I. Shubert and members of the Municipal Opera cast, the twelfth annual season was inaugurated in the big open air theatre in Forest Park on the night of Decoration Day with a sumptuous first production of Romberg's operetta, "Nina Rosa."

The engagement of Mr. Shubert to take personal charge of production for the season has resulted in a most auspicious and artistic start for the season. In order to facilitate scene shifting on the big stage, one of the largest revolving stages in existence has been installed, thus materially cutting down the waits between acts. Another innovation is a complete change in the stage lighting, giving much clearer pictures. The amplifiers have been raised, thus affording much more pleasure to those sitting at the top of the big amphitheatre.

The cast included nearly all of the original road company, brought here direct from Chicago. The voices are excellent. Margaret Carlisle as Nina, and Guy Robertson as Jack Haines did some fine ensemble and solo work. Leonard Ceeley as Pablo, a high-tempered Latin, contributed singing that was a delight. Others in the cast included Frederick Persson, Katherine Skidmore, Marion Marchante, Don Barclay, Jack Sheehan and a host of others.

The chorus of ninety-six, besides doing some very fine singing, was excellent in its dancing. The orchestra under Giuseppe Bamboscheck was a delight. On the opening night Mr. Romberg conducted several numbers. The attendance, due to fair but cool weather, has been excellent. It appears that the executive productions committee has hit upon an excellent scheme in arranging new casts for many of the operettas.

The St. Louis Symphony will have

three guest conductors next season. E. Fernandez Arbos, conductor of the Madrid Symphony, will lead the concerts until Christmas. Vladimir Golschmann, of Paris, will take the baton late in January for four weeks and will be followed by Georg Szell, of Prague, who will conduct during the last four weeks of the season. This will be Mr. Golschmann's first season with the St. Louis Symphony. He has conducted the Stravinsky and Ravel festivals in Paris, the Padeloup Orchestra and the concerts of *La Revue Musicale*, and has made conductorial appearances in other French cities and in Brussels, Oslo, Lisbon, Madrid, Glasgow and Edinburgh.

The woman's committee of the St. Louis Symphony has extended its guarantee drive another week in the hope of bringing the aggregate amount to more than \$500,000.

Margaret Chapman Byers gave another of her delightful studio recitals recently at her home, in which several of her artist-pupils participated.

SUSAN L. COST

Guy Maier to Bring Back Two-Piano Novelties from Europe

Guy Maier, who sailed for Europe with his wife recently, expects to bring back several novelties to be included in the programs which he and Lee Pattison will give on their farewell tour next season. Mr. and Mrs. Maier will return on the President Harding early in July and will proceed immediately to Ann Arbor for Mr. Maier's summer classes at the University of Michigan School of Music.

Doris Madden Sails for Visit to Australia

Doris Madden, Australian pianist and teacher, who has been active in New York for some time, sailed for a visit to her family in Australia from Vancouver on the Aroangi on May 28. Miss Madden will resume her activities in New York the first week in October.

Alwyn Bach Wins Medal for Radio Diction

Alwyn E. W. Bach was awarded on June 4, the gold medal offered annually by the American Academy of Arts and Letters for excellence in diction on the radio. Mr. Bach, one of the veterans of the National Broadcasting Company's staff of announcers, is the second person to win the medal, which last year was presented to Milton J. Cross.

Antheil Opera Has Premiere

FRANKFURT, June 1.—George Antheil's American jazz opera, "Transatlantic," or "The People's Choice," was given a world premiere in the Opera House here on May 24, with Jean Stern, a German baritone and Else Gentner-Fischer, soprano, singing the leading roles and Ingrid conducting. A review of the event will appear in a forthcoming issue of *MUSICAL AMERICA*.

Hans Barth Composing Quarter-tone Work for Stokowski Forces

Hans Barth, pianist and composer, will leave on June 17 for Brattleboro, Vt., where he will spend the summer arranging new programs and composing. He is writing an orchestral Suite in quarter-tones for presentation by the Philadelphia Orchestra under Leopold Stokowski next winter.

Katherine Bacon Gives Hartford Recital

HARTFORD, June 10.—Katherine Bacon, pianist, gave a concert here on May 30. This was her second local re-engagement since her concert here in March with the New York String Quartet.

LA PORTE CENTRE OPENED

Half-Million Dollar Building Gift of Late Maurice Fox, Music Patron

LA PORTE, IND., June 10.—LaPorte, where attendance at concerts is reported to be higher in proportion to its population than that of any other city, recently dedicated a half-million dollar civic auditorium, in which its concerts will be held hereafter. The building is the gift of the late Maurice Fox, millionaire LaPorte manufacturer, who died Feb. 24, only a few weeks before the structure was ready for dedication.

The building is said to have the most completely equipped stage outside of the Chicago Civic Opera House, whose studios designed and constructed the equipment. The auditorium will accommodate 4000, nearly a quarter of the city's total population of 17,000. There are also a gymnasium and smaller recreational halls.

The LaPorte Civic Music Association, which will give all its events in the new hall, presented its first concert there recently. Coe Glade, mezzo-soprano of the Chicago Civic Opera Company, was the artist.

Scene from Gena Branscombe's Choral Drama Sung at Arlington

WASHINGTON, D. C., June 10.—At the Mother's Day Ceremonies held at the Tomb of the Unknown Soldier in Arlington National Cemetery on Sunday afternoon, May 11, a feature of the musical program was the singing by the Chorister Choir of Scene VI, "Land-sighting," from Gena Branscombe's choral drama "Pilgrims of Destiny." The accompaniment was supplied by the United States Army Band.

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"Tales from the Ravinia Woods"—An Operatic Melange

As Told in Pictures by Dorothy Crowthers



CONCURRENT with the opening of the nineteenth season of the Ravinia Opera on June 21, opera fans will enjoy these glimpses of the famed "opera house in the woods" and intimate snapshots of the song birds at play at their homes in Ravinia or the suburbs of Chicago. The sylvan scenes at the top show: the entrance to the kiosk-like theatre, the gateway to the estate, the theatre's interior, magnificent flowerbeds and a path in the grounds. In the centre, caught unawares, is Louis Eckstein, president of the opera company. The artists, second row left to right, are: Lucrezia Bori, Elisabeth Rethberg, Yvonne Gall, Florence Macbeth, sopranos; Ina Bourskaya, Julia Claussen, contraltos. Third row: Edward Johnson, Giovanni Martinelli, Mario Chamlee, Armand Tokatyan, tenors; Mario Basiola, Giuseppe Danise, baritones. Fourth row: the conductors, Gennaro Pagi, Louis Hasselmans and Wilfred Pelletier, the latter with his wife, Queena Mario, soprano; Leon Rothier, bass; George Cehanovsky, baritone, and Virgilio Lazzari, bass.

NEWEST MUSIC COVERS A VARIETY OF FIELDS

CHARLES WAKEFIELD CADMAN, though best known for his remarkable work in idealizing American Indian themes, has also devoted some of his time to a study of Oriental music. In his latter field he has recently produced an orchestral composition entitled "Oriental Rhapsody from Omar Khayyam" (New York: Edwin F. Kalmus, Inc.), which has been issued in full score. Apparently the day is arriving (or has it arrived?) when an American composer who writes a symphonic work can enjoy the pleasure of seeing it published.

Mr. Cadman's rhapsody is a sincerely expressed work, comprising an opening Maestoso moderato in G Minor, common time, followed by an Andante grazioso, G Major, $\frac{3}{4}$ time. This leads to a Risoluto brillante, G Minor, common time, after which the original material of the opening section is heard. A final Vivo brings the work to a whirling, dramatic conclusion.

In one of his broadcasts this season over the N. B. C. network, Walter Damrosch introduced this work to an audience that counted listeners from coast to coast. In April Dr. Artur Rodzinski chose it for performance at a concert of the Los Angeles Philharmonic Orchestra, where it met with immediate approval. Mr. Cadman has written an orchestral work, marked by his natural melodic freshness, rhythmically vital and direct in its message. There is nothing experimental here. The instrumentation is well laid out, the effects are planned with a sure touch.

It is sincerely to be hoped that this "Oriental Rhapsody" will find its way to the programs of many other orchestras during the coming season. Conductors can not complain of its not being available, for it is to be had in an excellent edition. Not only major symphony orchestras, but minor symphonies as well should interest themselves in it, as it is not too difficult technically for their players.

"In a Garden of Dreams," and "Wild Geese," (New York: G. Schirmer, Inc.) are two recent songs by Annabel Morris Buchanan that deserve more than a passing comment. Mrs. Buchanan has created a lovely mood in "In a Garden of Dreams" employing a lilt-ling figure nicely harmonized. The voice part is liquid and charmingly carried out. It is for a high or medium voice. Brilliant is "Wild Geese," a fast song, for high voice, in an entirely different mood, admirably written and quite originally turned as to harmonic fancy. It should make a stunning

effect for closing a group in recital. Both songs are dedicated to Mme. Elisabeth Rethberg. The poems are by Elizabeth Eggleston and Grace Noll Crowell, respectively.



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Harriet Ware, Whose Latest Song Is a Splendid Setting of a Poem by Edwin Markham

Harriet Ware, who has written some of the most successful songs of any American composer, has a new song called "The Artisan" (New York: Carl Fischer, Inc.) which presents her in the role of a music dramatist. This song, which is conceived with orchestral accompaniment, though published with the more usual pianoforte support, is finely melodious, appropriately harmonized and climaxed with striking effect.

Miss Ware has taken Edwin Markham's big poem and written a big song. It is worthy of the attention of our finest concert singers. Orchestral parts may be rented from the publishers.

The April issue of Henry Cowell's lancebreaking magazine *New Music* brings to us Carl Ruggles's "Portals."

This is a composition for string orchestra in twelve parts, first violins in three divisions, seconds in two divisions, violas in three, 'cellos in three and double basses in two.

The work was performed at a concert of the Conductorless Orchestra at Carnegie Hall, New York, this season, which proves that it can be played. It must have been a gigantic task. To listen to it must have been equally

so. Though it looks very well on paper, it is one of the most puzzling pieces of mathematical music that we have ever gazed upon. It bears this superscription: "What are those of the known but to ascend and enter the Unknown?" (Whitman). Whitman was doubtless right. We hope Ruggles is.

"Rosen aus Florida" (Roses from Florida) (Mainz: B. Schotts Söhne) is the name of the last operetta by the late Leo Fall, composer of many of the most successful operettas in Viennese style in the last two decades and best known in this country by his "The Dollar Princess."

This last work is much more ambitious than any we know by him and is truly a superb composition from a musical standpoint. Fall apparently progressed in his later years and this score shows a harmonic development so advanced as at times to make one wonder if he realized that he was writing for the operetta theatre rather than the opera house!

In other words, as in some of Franz Lehar's scores, there are pages here that are definitely good operatic stuff. The score bears a note to the effect that the operetta was prepared for the stage of the Theater an der Wien, famed throughout the world as the operetta house *par excellence*, by none other than Erich Korngold. The piano vocal score, from which this comment is made, seems likewise to have passed through his hands, as it is fashioned with great detail as to instrumentation.

The book is no better than other operetta books, but the music is superb. It ought to interest some American producer, or at least some American film magnate to make a sound film of it. Here are tunes that are tunes, right in the idiom of the day. A.

Reviews in Brief

For quartet or chorus of mixed voices. The following anthems and canticles for these combinations of soprano, alto, tenor and bass are among the most interesting and appealing recently published, and all are of moderate difficulty:

"God of Our Fathers," Mark Andrews; "Christ Be with Me," H. T. Burleigh, and an old hymn, "The Promised Land," arranged by the same composer (New York: G. Ricordi & Co.).

Also Fourteen Opening Sentences and Responses, E. S. Hosmer, easy and issued under one cover; "Et Incarnatus Est," from the Mass in B Minor, and Three Chorales from the "St. Matthew Passion," Bach; "Jesus, Do Roses Grow So Red," George B. Nevin; "Rest in the Lord," A. W. Binder; "O Lord, Support Us," and "Master of Men," both jointly composed by J. S. and H. A. Matthews (Boston: Oliver Ditson Co.).

A rich but easy setting of The Office of the Holy Communion is Arthur Simms's in E Major; of equal simplicity a Magnificat and Nunc Dimittis in F Major by Rev. N. Herbert Caley. Admirably wrought, too, are a Te Deum in C Major by W. A. Goldsworthy and David McK. Williams's Magnificat and Nunc Dimittis in A Flat Major (New York: H. W. Gray Co.).

Excellent anthems, all of minimum difficulty, include: "Behold, How Good," Stuart Young; "I Will Lift Up Mine Eyes," Constance C. Virtue; "Thou Wilt Keep Him in Perfect Peace," William P. Merrill; "The Lord Is Rich and Merciful," Russell S. Gilbert; "Like as the Hart," Robert F. Crone; "For Ah! the Master Is So Fair," W. R. Voris, and "Lead Me, O Lord," Rob Roy Peery (New York: H. W. Gray Co.).

Also in the category of the foregoing are two anthems by Charles Wood: "How Dazzling Fair" and "O Be Joyful in the Lord" (London: H. F. W. Deane & Sons).

For Violin and Piano—Elementary Compositions. Paul Zilcher's Opus 178, "Six Easy Pieces," in one volume, contains an "Album Leaf," Lullaby, Gavotte, "Remembrance," Arietta, and Alla Marcia. Another suite of tuneful and interesting solos in the first position is Cecil Burleigh's "In Playland." Also issued under one cover, it comprises "Trot! trot!" "Flower Maidens," "About Frogs," "Chic-a-dee," and "Little Shepherdess" (Boston: Oliver Ditson Co.).

A good characteristic number of the "perpetual motion" sort is Lucina Jewell's "Pattering Rain" (Chicago: Clayton F. Summy Co.).

Paul Zilcher is again represented by his Air and Tarantella, Op. 213, very suitable for first lessons in phrasing and staccato playing (Boston: Arthur P. Schmidt Co.).

For Piano—Teaching Material. Two amusing pieces for beginners are "Monkeys at Play," by Lois Dean, and "The Banjo Picker," by Frederic Grotton (New York: Carl Fischer, Inc.).

First year pupils will also enjoy Ernest H. Patience's "Four Children's Pieces"—Melody, Valse, "Doll's Dancing Lesson" and "Little Shepherd"—in all of which both hands play in the treble clef. The set is under one cover (London: J. & W. Chester, Ltd.). E.

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N. Y. Philharmonic's Tour Closes with Triumphs in British Capital

LONDON, June 5.—With the second concert in Queen's Hall last night, the seven weeks' European tour of the New York Philharmonic-Symphony came to a brilliant close. The organization had appeared in three other concerts here, two in the Royal Albert Hall and one in Queen's Hall. These four concerts rounded out a total of twenty-three in fifteen cities.

At the first concert on the afternoon of June 1, in the Albert Hall, Toscanini was compelled to stand for ten minutes, waiting to begin, until the arrival of King George and Queen Mary, who had been caught in a traffic jam. On the entrance of the royal party, the orchestra played "God Save the King," which was immediately followed by "The Star-Spangled Banner," during which King George arose and stood at attention.

This was Toscanini's first appearance in the British capital, a fact which added interest to the occasion. The 10,000 seats in the Albert Hall were sold weeks ahead, and places were at a premium. The audience included Ambassador and Mrs. Dawes, who occupied the box adjoining the royal box, and numerous personages prominent in the social and artistic world, including Sir Thomas Beecham, who has been guest-conductor of the organization in America, also Albert Coates, who has acted in the same capacity. Following the concert, Mr. Coates was host at a reception given to the conductor and orchestra at Seaford House, the home of Lady Howard de Walden.

Series Is Concluded

The program of the first concert, somewhat stereotyped in content, included the Overture to Rossini's "L'Italiana in Algeri," Brahms's Second Symphony, the Venusberg Scene from "Tannhäuser" and the third "Leonore" Overture of Beethoven. In spite of the complete familiarity of the times, the concert was raised to transcendent heights by the superb playing of the flawless orchestra and by Toscanini's masterly handling of it.

The final concert last evening, in Queen's Hall, brought forth the "Eroica" Symphony of Beethoven, the Brahms Haydn Variations, Respighi's orchestration of Bach's Passacaglia in C Minor and the "Meistersinger" Prelude.

Following the concert, the entire orchestra was entertained at the Carlton Hotel by Clarence H. Mackay, chairman of its board of directors.

Scipione Gaudi, concertmaster, presented to Toscanini a bronze plaque as the gift of the orchestra in commemoration of the European tour.

Berlin Presents Golden Wreath

BERLIN, May 29.—Last night the New York Philharmonic-Symphony gave the second of its two Berlin concerts in the Philharmonie. The enthusiasm on this occasion equalled if not surpassed that at the first concert the previous evening. Mr. Toscanini was presented, during the intermission, with a gold laurel wreath tied with the Italian national colors. This the conductor asked to have removed at once because flowers and wreaths "always reminded him of prima donnas and death."

The program on the evening of May 27 included a Symphony in D Major by Haydn, Debussy's "Le Mer," Pizzetti's "Rondo Veneziano," the Nocturne and Scherzo from "Midsummer Night's Dream" and the "Leonore" Overture No. 3. At the close of the concert the eminent conductor was recalled more than a dozen times and appeared finally in his overcoat and carrying his hat.

In the audience, besides the entire cabinet and diplomatic corps, were numerous literary and other celebrities. Noticeable were a number of conductors, most of whom are known to America. These included Furtwängler, Kleiber, Klemperer, Blech and Schillings. Practically the entire American student body was in evidence. Among literary celebrities was the veteran poet, Gerhart Hauptmann, author of "The Sunken Bell."

Last night's concert consisted of the "Eroica" Symphony of Beethoven, Brahms's Variations on a Haydn Theme and Strauss's "Death and Transfiguration." The press was universal in its commendation of the tone of the orchestra, which, it declared, surpassed that of any European body of players.

The services of a policeman were required to rescue Mr. Toscanini from the enthusiastic crowd of admirers at the close of the concert, to permit him to attend a banquet given in his honor

by the Italian Ambassador, at which a record gathering of sixteen of the foremost German conductors as well as numerous authors and artists were present.

Belgian King Hears Brussels Concert

BRUSSELS, May 31.—Last night the New York Philharmonic-Symphony was greeted with deafening applause in the new Palace of Fine Arts, where it gave its one concert in Belgium. News of the orchestra's triumphs in other European capitals had preceded it, and every seat was sold weeks in advance.

King Albert and Queen Elisabeth occupied the royal box, having as their guests the United States Ambassador, Hugh Gibson, who sat on the Queen's left. The symphony was Beethoven's "Eroica," which was listened to with breathless attention. As a tribute to Belgium, César Franck's "Les Eolides" was given a superb performance. Other numbers included Debussy's "Afternoon of a Faun," the Scherzo from Berlioz's "Romeo and Juliet" and Strauss's "Till Eulenspiegel."

The ovation at the close was led by the King and Queen. The audience remained for many minutes, applauding while the maestro was repeatedly recalled to the platform.

Toscanini Plays in Gewandhaus

LEIPZIG, May 26.—The Gewandhaus, famous the world over for all that is best in music, was the scene of a personal triumph for Arturo Toscanini and a collective one for the New York Philharmonic-Symphony at its single concert here last night. The public and the critics were unanimous in praising not only the interpretations given a well-chosen program of which the Beethoven "Eroica" was the main number, but the technical excellence of the orchestra body. The unusually fine tone of the various choirs was also a subject for favorable comment.

Prague Hears Native Work

PRAGUE, May 24.—Applause which has seldom been equalled here greeted the playing by Toscanini and the New York Philharmonic-Symphony last night of "Ultava," the symphonic poem of Prague's composer, Smetana. The river which runs through the old Bohemian city is so closely interwoven with legend and history that the public's patriotic feelings as well as its artistic ones were lifted to the highest pitch.

The New York orchestra played in the Lucerna Hall before an audience which crowded it to capacity. Other numbers heard included the Overture to Rossini's "L'Italiana in Algeri," the Seventh Symphony of Beethoven, the Nocturne and Scherzo from "Midsummer's Night's Dream," and the Prelude and Liebestod from "Tristan und Isolde."

Busch Entertains Philharmonic Men

DRESDEN, May 27.—Not for a long time has such a musical sensation been witnessed here as the triumph accorded to the New York Philharmonic-Symphony at its concert in the Dresden Opera House on the evening of May 25. The program included the Seventh Symphony of Beethoven, the Prelude and Liebestod from "Tristan und Isolde" and shorter pieces by Weber, Debussy and Mendelssohn.

Following the concert, Fritz Busch, conductor of the Dresden Opera, who has been heard in America as guest-conductor, entertained Mr. Toscanini and the members of the orchestra at a "Bierabend."

Barre-Hill, Baritone, Donates Scholarship for American Student



Photo by Fernand de Guelde

Barre-Hill, Baritone of the Chicago Civic Opera

CHICAGO, June 10.—Barre-Hill, Chicago Civic Opera baritone, and guest artist this year on several NBC programs, has made announcement of a Summer scholarship which he is giving to further the development of young American talent. The gift will enable its recipient to study under Theodore Harrison, his former teacher.

Auditions to determine the winner, open to students of American birth, will be held at Bush Conservatory in this city, beginning June 21.

BUDAPEST, May 21.—The New York Philharmonic-Symphony under Arturo Toscanini was heard in its only concert in Hungary in the Municipal Opera House tonight before an audience of 3000 which included Admiral Horthy and other high government officials. The program included "Sommerabend" by the Hungarian composer, Zoltan Kodaly, who was in the audience. The success of the orchestra was immediate and emphatic.

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James Francis Cooke, President of Presser Foundation, Decorated

PHILADELPHIA, June 10.—The cross of the Chevalier of the Legion of Honor was conferred by the French Government upon Dr. James Francis Cooke, president of the Presser Foundation, for services in art, education and public affairs at an elaborate dinner given in the Art Club, on the evening of May 20 by the Hon. René Weiller, French Consul at Philadelphia.

About ninety guests were present, including men prominent in public life, noted musicians, educators, artists and business men. The speakers paid tribute to the achievement of Dr. Cooke and to the part played by France in the interests of the arts. Addresses were made by Mayor Mackey of Philadelphia; Dr. Edwin C. Broome, Superintendent of the Philadelphia Schools; E. T. Stotesbury, the Rev. Floyd Tompkins, Lt.-Com. John Philip Sousa, Professor Felix E. Schelling, of the University of Pennsylvania; Dr. John Louis Haney, president of the Central High School, Philadelphia; Dr. Paul Cret, architect; J. Howard Reber, and Dr. Herbert J. Tily, president of Strawbridge & Clothier. M. Weiller made the address of presentation. Among other guests were Dr. Preston Ware Orem, Dr. Thaddeus Rich and Alexander Smallens.

The dinner was opened by the sing-



Photo by Kubej-Rembrandt
James Francis Cooke, President of the Presser Foundation, Recently Decorated by the French Government

ing of the "Star-Spangled Banner" with Stanley Muschamp at the piano, and was closed by the singing of "La Marseillaise," by Henri Scott, bass, who also gave for the assembled guests earlier in the evening a fine rendition of "Le Cor" with N. Lindsey Norden at the piano.

Dr. Cooke is president of the music publishing firm of Theodore Presser Co., and the editor of *The Etude*. He is well known as author and composer.

Marion Bauer Appointed University Chairman of Music

Marion Bauer, well known composer, writer and lecturer, has been appointed acting chairman of the department of music in the College of Fine Arts, New York University. She succeeds Albert Stoessel, who has resigned to devote his entire time to his orchestral and operatic work at the Juilliard Graduate School. Miss Bauer is now in Europe, where she will lecture on contemporary American music at Trinity College of Music and the Faculty of Arts in London.

Lawrence Tibbett and Grace Moore to Star in Movie Operetta

Lawrence Tibbett, baritone, star of "The Rogue Song," and Grace Moore, soprano, both of the Metropolitan Opera, are to be featured in a sound film version of the operetta, "The New Moon," the score of which is by Sigmund Romberg and the book by Frank Mandel and Lawrence Schwab. Jack Conway will direct the production.

Harriet Cohen Coming

Harriet Cohen, English pianist, has been invited by Mrs. Elizabeth Sprague Coolidge to participate in the Chamber Music Festivals to be held in Chicago and at the Library of Congress next October. Other engagements for Miss Cohen are being arranged by Richard Copley. Her New York recital will be given on Nov. 12.

Chicago Musical College to Confer Honorary Degrees

CHICAGO, June 10.—At the commencement of the Chicago Musical College on June 18, honorary degrees of Doctor of Music will be conferred upon Mabelle Glenn, past president of the National Supervisors' Conference; William Braid White, acoustical engineer of the American Steel & Wire Company. Honorary degrees of Master of Music will be given to Julia Rebell, head of the School of Music at the University of Arizona; Tracy Y. Cannon, organist of the Tabernacle at Salt Lake City, and Leo C. Miller, director of the Miller-Ferguson Institute of Music in St. Louis, Mo.

New Monthly Magazine Founded

A new monthly magazine, *The Music World*, has made its first appearance with its issue for June. It is edited by Walter David and published in Los Angeles. John Smallman, Dr. Sigmund Spaeth and Charles Wakefield Cadman are associate editors, all of whom are contributors to the first issue. Other writers represented are Carl Bronson, Charles S. Warren, John S. Daggett, Artie Mason Carter, Patterson Greene.

A new opera, "Montezuma," by Maurice Arnold was broadcast over Station WGBS on June 8 under the direction of the composer, one of the best known of Dvorak's pupils. The story concerns the conquest of Mexico by Cortez and the establishment of the Christian faith in America.



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PLAN NEW HOME FOR WESTMINSTER CHOIR

Notables Sponsor Drive for \$2,000,000 School at Ithaca

The noted Westminster Choir of Dayton will occupy a \$2,000,000 Choir School, to be erected at Ithaca, N. Y., for which a campaign is now under way. According to a recent announcement by the sponsors of the choir, half of this sum will be used for the erection of the building and the other half for its permanent endowment.

The organization, conducted by John Finley Williamson, which has established a national reputation and which made a successful tour of Europe last year, recently moved its headquarters to Ithaca. The choir, sponsored during a number of years by a committee headed by Mrs. H. E. Talbott of Dayton, will have the cooperation of the Ithaca Conservatory in its new major project. A wide demand for choir training from many parts of the country led to the decision to expand its activities.

The opening of the endowment drive was marked by a dinner given at the Hotel Ambassador in New York by Mrs. Talbott and the committee of sponsors on the evening of May 19.

Grace was said by the Rev. Dr. Arthur J. Brown, of the Presbyterian Board of Foreign Missions. Mrs. Talbott, president of the Dayton Westminster Choral Association, was the first speaker. United States Attorney Charles H. Tuttle gave the address of welcome, and Father William J. Finn, D. D. director of the Paulist Choristers, spoke of the importance of the movement represented by the Westminster

Choir School. Dr. Williamson told of the development of the school of which he is founder and dean. The Rev. Dr. Robert E. Speer, secretary of the Presbyterian Board of Foreign Missions, and the Rev. Dr. J. Percival Huguet, president of the Brooklyn Federation of Churches, were the other speakers.

The Westminster Choir gave a program including numbers by Lotti, Dvorak, Kololoyoff and F. Melius Christiansen, and traditional music.

Schumann Pupils Win Approval in Program of Teacher's Songs



Meta Schumann, Composer and Teacher, Whose Songs Were Heard in Recent Recital

A program of songs from the pen of Meta Schumann was presented by three of her artist-pupils, Katarina Hembdt, Adda Ward and Anna Booke, sopranos, in a Steinway Hall studio on the evening of May 26, before a large and enthusiastic audience. In an interesting foreword, Miss Schumann termed the evening's music "a mental journey," because of the varying moods of the eighteen songs listed. She declared that much of her best work had been done "under the inspiration of some overpowering experience," and that her "Recompense," "Salutation," and "Thou Immortal Night" were the result of such depth of feeling.

For four years, the composer explained, she had written little, until she received several poems from Ada Potter Wiseman, a vocal teacher in Hollywood, and felt impelled to set them to music. One of these, "Your Presence," is, in the opinion of this reviewer, a gem, as interpreted by Miss Schumann. The poignant, dramatic "To Know" also greatly impressed. The three singers displayed voices of much beauty and notable interpretative gifts. Miss Schumann played the frequently brilliant accompaniments from memory with expert pianism.

The same program was repeated at the American Women's Association before a large audience on June 5.

American Matthay Association Holds Annual Contest

NEW HAVEN, CONN., June 10.—On June 7, at Sprague Hall of the Yale School of Music, the annual contest took place for \$1,000 toward a year's

tuition with Tobias Matthay in London. The judges were Aurelio Giorni, Arthur Hague, of the Yale School of Music, and Rosalind Simonds, of New Haven. Six contestants were entered: William Lesher, pupil of Maria Sless of Carlton College, Minnesota; Margaret Graham, pupil of Leroy Campbell of Warren, Pa.; Marion Haines, pupil of Mae MacKenzie of Pittsburgh; Raul Barragan, pupil of Richard McClanahan of New York; Ray Lev, pupil of Helene Diedrichs of Boston, and Marion Fuller, pupil of Dr. Clarence Hamilton of Wellesley. Miss Lev was judged the winner, with honorable mention to Miss Fuller. Miss Lev is a native of Russia, brought to this country when three years old, and musically is a product of the Brooklyn Music School Settlement.

I. A. Jofe Reports Increased Activities for Judson Recital Management

I. A. Jofe, who has recently been placed in charge of the Recital Department of Concert Management Arthur Judson, Inc., reports that the bookings for next season are in excess of the season just past. In addition to Mr. Jofe and his staff of assistants, George Leyden Colledge, vice-president and general manager of Concert Management Arthur Judson, Inc., will continue as in the past to give his personal attention to New York concerts.

Dom Sablayrolles Unable to Return to America for Lectures

A cable received on June 9 from Dom Marie Cambaron, O.S.B., the Abbot of d'en Calcat, announced with deep regret that Dom Sablayrolles will be unable to return to America for the Summer session at the Pius X School. The conductor of the course in liturgical singing will be announced as soon as possible.

National Music League Enlarges Quarters

The National Music League, which last season through an increase in business was forced to take temporary additional office space, is expanding its offices to make ready for the season 1930-31. A five-year lease for additional office room has been signed. The new space, which adjoins the present League offices at 113 West 57th Street, New York, is being decorated for occupancy.

"GONDOLIERS" REVIVED

Gilbert and Sullivan Opera Given in Chicago Series

CHICAGO, June 10.—"The Gondoliers," the third offering of the light opera wing of the Chicago Civic Opera, was presented at the Civic Theatre for a period of two weeks, beginning May 19. The production marked a distinct advance over the two preceding ones. The staging was more in accord with the spirit of the work and the scenic effects aided rather than hampered the work of the artists. Frank St. Leger offered a bright and rapid account of Sullivan's sparkling score, and the thoroughness of his preparation was evident in the work of both principals and chorus.

The young artists cast for the leading roles were of uniform excellence. William Scholtz was successful as the comic Duke of Plaza Toro, and Mark Daniels's fine talent for characterization was again enjoyed as Don Alhambra del Bolero. The twin brothers of Charles Kullman and Bertram Peacock were adroitly set forth in quite the proper vein. The singing of Constance Eberhart, as the Duchess of Plaza Toro, and of Margery Maxwell as Casilda, was of exceptional quality. Lorna Doone Jackson made much of the coquettish Tessa, and Hilda Burke and Lois Johnston, alternating as Gianetta were both excellent. Barre Hill as Luiz, achieved particular success for his good acting and sound singing. Others in the cast were Henry Thompson, William Ross, Guido Luidi, Alice Philips, Bernice Fowler, Ruth Rosette and Helen Golden.

ALBERT GOLDBERG

New Electric Instrument Heard

A recital on a new electric musical instrument by Charles D. Lindridge was given before an invited audience at the Barbizon-Plaza on Saturday evening, June 7.

Franz Trefzger Makes Opera Debut in Italy

CINCINNATI, June 10.—News has been received here of the successful debut in Florence, Italy, of Franz Trefzger, under the name of Francesco Trezzi, on June 1. Mr. Trefzger made his debut as Edgardo in "Lucia."

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HULL ARTISTS BOOKED

Manager Announces New York Recitals for Coming Season

Concert Management Vera Bull Hull announces a number of events for New York next season. Marvine Maazel, pianist, will give a special series of concerts; Katherine Bacon, a series of three or four programs, and the Marianne Kneisel String Quartet, two Town Hall recitals.

The manager will also present in recital Yvonne Gall, soprano of the Paris Opéra and Opéra-Comique; Alexander Kisselburgh, baritone; Lucia Chagnon, soprano; Joanne de Nault, contralto; Florence Hardeman, violinist, and Frank Kneisel, violinist.

Mrs. Hull will manage recitals again for Ronald Murat and Roman Prydatkevitch, violinists; Edith Heinlein, pianist; Dicie Howell, soprano, and other artists.

Recitals at Fay Foster's Studio

Fay Foster's studio was the scene of two interesting recitals last month. The first afternoon was given over to the singing of Edwin Hatfield, bass, who was assisted by his sister, Isabel Hatfield, who sang several of Miss Foster's charming Chinese songs. The writer of the poems, Dr. Sum Nung au-Young, was an interested listener.

On the afternoon of May 18, Henry Tietjen gave an entertaining program of Russian songs. Two duets by Mr. Tietjen and Joy Joost were much enjoyed. Magdalen Helriegle gave two recitations to music charmingly.

Lotta Roy Opens New Studio

Lotta Roy, soprano and teacher of singing, has taken a studio in Steinway Hall. Several of Mme. Roy's pupils had leading parts in the C-Opera Group performances of Cadman's "The Golden Trail" on June 5 and 6 at the Heckscher Theatre. Her advanced pupils will be heard in a recital in the Home-making Centre music room on June 18.

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Following a season in New York of marked activity, Percy Rector Stephens will conduct his usual Summer master class for teachers and singers this year at the Denver College of Music in Denver, Colo. The Summer master classes will be given there from June 30 to Aug. 1.

Pupils of Mme. Johanna Bayerlee
Heard

Two young artist pupils of Mme. Johanna Bayerlee, Hilda Waldstein, coloratura soprano, and Ruth Waldstein, soprano, were presented in recital in the Homemaking Centre, Grand Central Palace, on the evening of May 23. Hilda Waldstein sang the Mozart "Alleluja," the "Hymn to the Sun" from Rimsky-Korsakoff's "Coq d'Or," "Una voce poco fa" from Rossini's "Barber of Seville," and numbers by Meyerbeer, Mahler, Woodman and Sanderson. In her two groups, Ruth Waldstein presented songs by Weber, Panizza, Delibes, Fleischmann, Fourdrain and Johann Strauss's "Voci di Primavera." Seymour Yamin, another pupil, took part in the program. Mme. Bayerlee accompanied the young artists at the piano.

Turner-Maley Pupils Active

A number of Florence Turner-Maley's pupils have obtained engagements recently: Helen Gilligan, as prima donna, and Norman Curtis, as baritone of the successful "Strike Up the Band" company; Mina and Edwin Gard, as soprano and tenor soloists of the Hunts Point Presbyterian Church; Cornelia Chasson, soprano, Church of the Pilgrims, Brooklyn; Nida Campbell, Charlotte Brenwasser, Michael Romano, Marguerite Rossignol and Zita De Vera, dancer, in concerts.

Harold Bier Wins Clay-Küzdö Scholarship

Harold Bier, tenor, won the contest for a scholarship with Mme. Clay-Küzdö, which was held at the Clay-Küzdö studio on May 26. The judges, were Mrs. Maximilian Pilzer, Richard Hale, Emil Bergman, Edwin Kahn, Frank Patterson and George F. Bauer.

Mr. Bier was born in Detroit in 1911, but has lived in Vienna for sixteen years.

Avitabile Pupils Give Recital

A recital by pupils of Salvatore Avitabile was given in Chalif Hall on May 28, as the sixteenth and final concert of the season. Among those taking part were: Clara Wonder, Rita Gambaruta, Josephine Belvedere and Edith Nagler, who sang very creditably numbers from "Carmen," "Mignon," "Bohème" and "Louise," in the order named. Emma Bellinger and Jean Hemsfeld disclosed promising voices, the latter singing the high E Flat in an aria from "Tales of Hoffmann" with ease. Sylvia Miller made a deep impression in arias from "Pagliacci" and "Roméo et Juliette." Pauline Turso received an ovation and added two encores to her listed piece from "Gioconda." Others taking part were Mario Valle, Fernando Bertini and Evelyn MacGregor, who sang standard operatic numbers in good style and were heartily applauded.

Musicians Club in Final Session

The season's final social meeting of the Musicians Club took place at the Great Northern Hotel on Monday evening, May 12. After the business meeting, in which the new board of governors was elected, an informal musical program was presented. Arthur Michaud, tenor, sang songs by Ronald and Old English songs and Harvey Hindemyer and Earle Tuckerman gave several of their humorous pieces as well as solos. A. Walter Kramer was the accompanist. After the program a collation was served.

Irma Swift Pupils Heard in Recital

Four of the advanced pupils of Irma Swift were heard in recital at the Wurlitzer Auditorium on June 5. Those taking part were: Lilyan Grove-man, Nan Brown, Sophie Cohan and Marguerite Dooling. Each appeared twice in groups of songs and operatic arias, the program comprising some of the best examples in song literature. The pupils disclosed well-directed talent and voices of real promise with the ability to please a discriminating audience.

Marie Miller to Teach in Paris

Marie Miller, harpist, who appeared in recital in Maplewood, N. J., on May 26, and will give a concert in the Auditorium in Ocean Grove, N. J., on July 5, will shortly sail for Europe. She will appear in recital in Paris, where she will conduct summer classes.

TOLLEFSEN PUPILS HEARD

Three Students' Recitals Given at Institute in Brooklyn

Students from the Tollefsen Studios of Musical Art were presented in three recitals at the Berkeley Institute, Brooklyn, on June 6, 10 and 13. The programs, which included performances of much interest and appeal, were given by piano students of Augusta Tollefsen and violin pupils of Carl H. Tollefsen, of the noted Tollefsen Trio.

Of especial interest was the work of a string quartet composed of Eric Lebon, August Balestrino, Frank Delisola and Rubin Schumann, which was heard in the Quartet by Lachner, Op. 106.

Claire Markowitz, pianist, was heard in the first movement from Rubinstein's Concerto in D Minor. Martha Risikoff played the second movement from Mendelssohn's Concerto No. 2. Robert Ludwig was heard in the first movement from Mozart's Concerto in C Major. Edythe Margolies gave a movement from Weber's Konzertstück. Ruth Nixon was heard in Liszt's Sixth Hungarian Rhapsody; Rubin Schumann in the Andante from Mendelssohn's Violin Concerto; Bernard Alkoff in the final movement of Beethoven's Concerto in C Major; and Henry Bukowski in Accolay's Concerto for Violin in A Minor.

Others heard in interesting contributions were Miriam Rubinstein, Bernard Russell, Jean Bard, Jean MacIntosh, Jean Lyons, Robert Cooney, Stanley Fram, Maria De Vries, Irene Hoffman, Florence Bunin, Erma Kucker, Ruth Pfeiffer, Ruth, Paul and Jesse Ehrlich, Solomon Davis, Marian Wolonitz, Laura Siegal, Mabel Hawkins, Dolores Ashkar, Martin Evans, Nicholas Zingaro, Stephen Kwiatkowski, Alice Lang, Everett Schreiber, Edward Nasierowski and Milton Adelman.

Richard McClanahan Presents Pupils

Pupils of Richard McClanahan appeared in a piano recital in Steinway Hall on the evening of May 14. Raoul Barragan, of Mr. McClanahan's class at the Neighborhood Music School, and Emma Mae Norman presented the bulk of the program, giving two groups each, including works by both Johann Sebastian and C. P. E. Bach, Scarlatti, Daquin, Beethoven and de Falla. Gertrude Bernstein opened the recital with works by Swinstead, Bach and Debussy. Frederick Fisher gave a group by Scarlatti, Corelli and Brahms.

Anna Hamlin, soprano, recently sang in another radio concert over WEAf.

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Jessie Ward Haywood Gives Poetry Readings in New York Programs



Jessie Ward Haywood, Who Read Her Verses During Poetry Week

During the Fourth Annual Poetry Week, May 18 to 25, Jessie Ward Haywood made two appearances, reading her own poems at Aeolian Hall on Tuesday evening, May 20, in a program of which she was chairlady and Kathleen Lockhart Manning, poetess and composer of Hollywood, guest of honor.

On Thursday evening, May 22, Mrs. Haywood appeared in the ballroom of the Savoy-Plaza in an evening of Chinese poetry and music. Mrs. Haywood read a group of her poems in a program presided over by Dr. Sum Nung Au-Young, president of the School of Chinese Philosophy.

On both occasions she was received with marked favor.

Cuban Pianists to Study with Berumen

Mignon Moran and Sylvia Lopez Rovirosa, two talented young pianists, are coming from Cuba next Fall to continue their studies with Ernesto Berumen, eminent pianist and teacher of the La Forge-Berumen Studios. The young ladies are graduates of the International Conservatory of Havana.

Bruce Simonds, pianist, will start his season early in October, giving his first concert at Sweet Briar College, Va.

La Forge-Berumen Artists Continue Radio Activities

Edna North, pianist, pupil of Ernesto Berumen, gave the first of a series of summer recitals at the La Forge-Berumen Studios on May 29. Miss North played brilliantly and with keenness of rhythm. The studios were filled by the audience, which called upon Miss North for encores.

The La Forge-Berumen musicale over WEAF on May 29 was presented by Mary Tippet, soprano, Elizabeth Andres, contralto, Beryl Blanch and Phil Evans, accompanists. Miss Tippet revealed a fresh voice and technical facility. Beryl Blanch gave excellent support at the piano. Miss Andres's voice is of rare beauty and her diction of a high order. Mr. Evans gave fine co-operation.

For the La Forge-Berumen radio musicale on May 22 Lorna Doone and Virginia Dare Williamson, sopranos, Katherine Philbrick, pianist, and Claire Moritz, accompanist, were the artists. The Misses Williamson contributed two groups of lovely duets. The delightful blend of the fine voices gave keen pleasure. Miss Moritz's accompaniments were admirable. Miss Philbrick again demonstrated her fine interpretative ability.

David Mannes School Season Closes With Brilliant Recitals

The fourteenth season of the David Mannes Music School ended on May 24, after a month of afternoon and evening recitals covering all branches of work. The final week began with a recital of original compositions by pupils of Leopold Mannes. The composers represented were Adele Katz, Anatole Boguslav, Marie Powers, Dorothy Friedman, Christos Vronides, and Miriam Jaspon. Three solo piano recitals were given during the final week by Beatrice Rosenwald, Catherine McLaughlin, and David Yagour.

New Faculty members for next year are Walter Wohlbe, of Berlin, who will conduct choral singing; S. E. Albisser, violinist; Harvey D. Officer, lecturer on music history; and Paul Boepple, who will supervise solfège.

An evening of "Opera Vignettes" was given on May 14 by pupils of Adrienne von Ende and Frank Bibb. Singers participating were Gladys Smith, contralto, James Sorber, tenor, Giannina Cesi, soprano, Edward O'Brien, tenor, Clotilde Mirabella, soprano, Edna Strangfeld, mezzo-soprano, Elinor Ramsay, soprano, John Alden Towle, bass, Constance Toussaint Miller, and Ethelwyn Becket, sopranos. Mr. Bibb was at the piano, and James Sorber at the organ for the program which was brilliantly given.

Edward O'Brien, graduating vocal student, gave a recital in the school's

concert hall on May 12. At the piano for Mr. O'Brien was his teacher, Frank Bibb. The singer was very cordially received by his large audience in a program of much variety.

Estelle Lieblich Artists Filling Many Engagements

Mary Adams, soprano, has been engaged to play the leading role with the new Schubert show "Artists and Models." Celia Branz, contralto, was engaged to sing on the Jack Frost Hour on June 12 over Station WEAF. Frances Upton, soprano, has just finished making a picture for the Pathe Co. in Hollywood.

Dorothy Miller, Helen Sada and Miss Branz were soloists at the Sojourners Club with the Roxy Gang recently. Wilma Miller, coloratura soprano, was engaged to sing at the Maine Festival at Aroostook, Me., on June 10. Devora Nadworney, contralto, and Miss Miller were soloists at the White Breakfast of the Rubinstein Club, held at the Commodore Hotel last month. Miss Miller, Miss Branz and Gertrude Hall sang at a banquet at the Hotel Biltmore on May 27.

Beatrice Belkin and Miss Branz were engaged to sing at Harrisburg on May 28. Berta Winchell, soprano, sang Russian Folk and Gypsy songs at Carnegie Hall on May 25 at a benefit given by the Veterans of Foreign Wars. Ada Weingaertner, soprano, sang over Station WEAF on May 22 and June 7.

Pupils of Solon Alberti Heard in Opera and Concert

Mae Mackie, contralto, has been engaged to sing leading roles at the Sunday night performances of opera given every week on Atlantic City Steel Pier. She was scheduled to sing Nancy in "Martha" at the opening performance on June 8, and Lola in "Cavalleria Rusticana" on June 15. Alice Thwing, contralto, was also engaged to sing Lucia in the latter opera. Mr. Alberti coaches and conducts these performances.

Fred Hufsmith, tenor, has been engaged by the National Broadcasting Company to sing on four of its weekly programs.

Alice Taylor, accompanist, has just played some concerts for Nanette Guilford, the programs of which were worked out with Mr. Alberti.

Chase Baromeo, of the Chicago Opera, was again with Mr. Alberti this spring to coach the Verdi Requiem, which he sang at the Ann Arbor Festival.

Granberry School Holds Commencement

The commencement exercises of the Granberry Piano School, George Folsom Granberry, director, were held on June 5 in Carnegie Chamber Music Hall. Of particular interest was the playing of Gertrude Elsenheimer, daughter of Dr. Nicholas J. Elsenheimer, who upheld the traditional high standard of her father's teaching in Bach's Prelude in C Minor, Beethoven's Sonata in C Sharp Minor and a group by Schumann and Debussy. Jane Alyea, Charles Ames, Elizabeth Dunn, Mildred MacQuillan, Catherine Place and Barbara Sprague were heard in an arrangement of Reger's Fugue and Variations on the tune of "America." An arrangement of Weber's "Invitation to the Dance" was played by William Achtel, Ruth Burritt, Mildred MacQuillan, Catherine Place, Elaine Mersereau and Jane Watson. The Misses Burritt and Elsenheimer performed Saint-Saëns's "Danse Macabre" very effectively. An address by the Rev. Arthur H. Schmoeyer and the presentation of diplomas and certificates brought to a close a very enjoyable concert.

Master Institute Gives Final Students' Recitals

Students of the Master Institute of Roerich Museum were presented in recital in Roerich Hall on May 17. Arlene Hillelson, Tiela Fine, Richard Adler, Tom Robinson, Charlotte Sloan, Alice Kahn, Annabelle Lapin, Donald Bry, Melvin Socoloff, Miriam Hoffman, Geraldine Schartenberg, Geraldine Teichner, Shirley Kosman, Kitty Gordon, Fifi Lazaris and Luther Mandel were the junior players heard. A more advanced group of students, Elsa Garrillo, Marjorie Ellman, Muriel Greenberg, Selma Glaser, Murray Socoloff, Edward Trestmann, Bernice Glaser, Libby Lapin, Nettie Berg, Jeanette Hobel, Dorothy Blumberg and Blair Hawes played with good tone and assurance compositions of Grieg, Beethoven, Schumann, Chopin and Mozart.

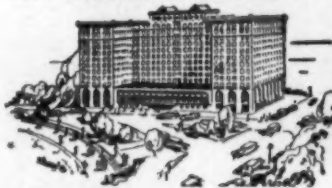
The students who participated were pupils of Maurice Lichtmann, Ethel Prince Thompson, Marion Spencer, Ida Goldstein, David Barnett, Esther Lichtmann, Max Dittler, Sina Lichtmann and Edith Carle.

The last concert of the season was given by the senior students of the institute on May 27 in Roerich Hall, when works for piano, violin, cello and voice were presented.

Recital Given by Pupils of Maude Douglas Tweedy

The annual recital by pupils of Maude Douglas Tweedy was held at the Wurlitzer Auditorium on May 28. After some introductory remarks by Dr. Frank E. Miller, founder of Vocal Art Science, the program began with Elgar's mixed chorus, "Land of Hope and Glory," sung by all the students. Songs and operatic arias were sung by the following: Duane Ellingham, Dorothy Wilde, John Roberts, Marjorie Harris, Howard Tompkins, Mary Wilson, Giovanni Morelli, Edward Finney, Jeanne Palmer Soudeikine, Dave Finn, Emily Boyle, Hubert Bentley, Elizabeth Parchinger, Florence Roetger, Esther Jacobson, Frederick Herbst, Eda Moulton Brooks, Evelyn Wunderlich, Donald Fiser, Ruby Alden and Florence Paul. The singing of Miss Wilson, coloratura soprano, and Miss Soudeikine, who has been heard in a number of concerts this season, was worthy of special mention. Two male choruses were finely sung. Daniel Wolf, composer-pianist, was at the piano.

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CHORAL CONCERT IS SAVED BY DR. TILY

Philadelphia Leader Steps Into Breach — Excellent Local Programs Heard

PHILADELPHIA, June 10.—Dr. Herbert J. Tily came to the rescue at the spring concert of the Choral Society when Elgar's "King Olaf" was given as the concluding program of the thirty-third season in the auditorium of Drexel Institute. Announcement was made from the stage that Dr. Henry Gordon Thunder, who has been the director of the Choral Society since its organization, had been taken suddenly ill and that Dr. Tily had consented to act. Dr. Tily, explaining that he had not directed the work for twenty years, asked the indulgence of the audience, but rather unnecessarily as he had both the choral and orchestral forces under good control. The soloists were Mathilde Lehmann, soprano; a member of the chorus, who made her debut in a sole role; Royal P. MacLellan, tenor, and George C. Detwiler, bass.

The annual concert of the Real Estate-Land Title Choral Society was given in the foyer of the Academy, with Bernard U. Taylor as conductor. Among the most effective numbers was Franz Bornschein's "The Whistling Thief." Mario Iacampo, tenor, Mr. Tayler, baritone, and Marie Steinbach, soprano, were the soloists and Jean Hayes Taylor, accompanist.

Max de Schauensee, tenor, and Theodore Walstrum, pianist, were the soloists at the final concert of the Hotel Warwick Sunday series.

Final Free Sunday Concert

The final concert of the free Sunday afternoon series under the sponsorship of the Municipal Bureau of Music, in the foyer of the Academy of the Fine Arts had Myra Reed and Theodore Paxson, in a two-piano group and Conrad Thibault, baritone, as soloists.

The Howell Concert Company gave an interesting operatic program in the New Century Club, the various numbers being sung in costume. The organization consists of Louis J. Howell, baritone; Margaret Eberbach, soprano; Alessandro Angelucci, tenor; Nina Prettyman Howell, violinist, and Jean Howell, pianist. Another operatic recital, also in costume, was that given May 23 by Muriella Cianci, soprano, and Giovanni d'Urbano, a young Philadelphia tenor.

The same evening Julia von Akimoff-Schoene, pianist, was heard in an interesting and well-played program in the Stieff Auditorium.

The Savoy Opera Company selected "Pinafore" for this year's production. Two performances were given in the Academy of Music and one a couple of weeks ago in the open air theatre at Longwood, the estate of Pierre duPont, near Kennet Square. John Thomson, Jr., assistant conductor of the Civic Opera Company, conducted admirably. Commander Elmer Langworthy, U.S.N., was Captain Corcoran; Christine Kendrick, Hebe; Albertine Hundertmark, Little Buttercup; James Montgomery, Ralph Rackstraw; John S. Williams, Sir Joseph Porter, and Carl Lohman as Dick Deadeye were all excellent in their roles.

The Temple University May Festival had an augmented chorus under the direction of Dr. J. Marvin Hanna, and the following soloists: Dorothy Fox, soprano; Nelson Eddy, baritone, and

Daniel L. Healy, tenor. Among its outstanding numbers were the Hallelujah chorus from "The Messiah," "The Heavens are Telling" from "The Creation" and an arrangement of Rubinstein, "Kammeni Ostrow."

The last of the Sunday evening musicales under the auspices of the Plays and Players Club, under the direction of Mrs. Samuel Woodward, was given in their Playhouse, by Irene Hubbard, 'cellist; Vivette Woodward, soprano; John Ott, tenor, and Ruth M. Barber, piano.

The Municipal Amateur Symphony, organized last fall under the auspices of the Municipal Bureau of Music, of which Clara Barnes Abbot is chief, was heard in its second and final concert in the ballroom of the Penn Athletic Club. The orchestra, numbering sixty, was under the baton of Adolf Vogel.

W. R. MURPHY

Passed Away

Nahan Franko

AMITYVILLE, L. I., June 10.—Nahan Franko, violinist, conductor and a well-known figure in the musical world of New York, died here in a sanitarium on June 7, following an attack of apoplexy several weeks ago.

Mr. Franko was born in New Orleans on July 23, 1861, of Hungarian parents. He was one of five children, all of whom were musical, and his first public appearance was in Steinway Hall in Fourteenth Street, on Sept. 13, 1869, when he was heard in a string and piano quintet with his brothers and sisters. He toured with Adelina Patti as a child soloist and later studied in Europe under Wilhelmj.

After his return to this country, Mr. Franko became a member of the orchestra of the Metropolitan Opera House under Dr. Leopold Damrosch. Under the Conried regime he was ballet conductor and in 1905, full conductor with Hertz and Vigna. He resigned in 1907, and organized his own orchestra giving open-air concerts in Central Park the following summer and under private auspices.

Mr. Franko was concert master under Duss, Warren and at other concerts of large proportions. He afterward conducted the orchestras at the Plaza and McAlpin hotels. In 1919, his Golden Jubilee was celebrated with a gala concert at the New York Hippodrome, attended by many prominent musicians.

Mr. Franko was married three times. His first wife was Edith Edwards from whom he was divorced. His second wife was Cornelia Ruppert, daughter of Jacob Ruppert, the brewer. She died in 1896. Three years later he married Anna Braga, a German actress of the Irving Place Theater company. She survives him.

Services were held at the Funeral Church on June 10. The honorary pallbearers were Theodore Steinway, Berthold Neuer, Leonard Liebling, John Philip Sousa, Nathan Burkan, Richard Enright, Daniel Frohman, Carl Edouarde, Felix Arnold, Herman Irion, Alvin L. Schmoeger, Nathaniel Shilkret and Arthur Bergh.

Günther Kiesewetter

Günther Kiesewetter, conductor, composer and teacher, died in St. Luke's Hospital following an operation, on May 31. He had celebrated his seventy-first birthday the previous day.

Mr. Kiesewetter was born in Oberneisbach in the Thuringian mountains and obtained his musical education at the Dresden Conservatory and under Brahms, von Bülow, Reinecke and Rheinberger. He came to the United States first in 1886, but returned to Germany several times for further study. He conducted the Brooklyn Oratorio Society from 1891 to 1893, also the Arion Society in the same city

Vocal Art Club, under Tamme, Heard in Concert

The Vocal Art Club, Charles Tamme, conductor, gave a concert in the MacDowell Club Auditorium on May 27. The varied and interesting program disclosed some fine voices among the soloists, who are advanced pupils of Mr. Tamme. In this list were Marie Anzalone, Eugene Trabiley, Lauretta Bodfish, James Ramsey, Helen Cubberley, Edward Stolberg, Beatrice Smith, Edward Thomas, Ruth Weis, Marjorie Fabregas, Frances McCalmont, Adelaide Heath, Miriam Baron, Willis MacLellan, Anna Handschuk, Theodore Moulthrop and Marjorie Walker. The work of two women's quartets and a male quartet showed careful training. The chorus was well received by the large audience, which applauded all the numbers enthusiastically.

and the Teutonia Liederkrantz in Buffalo. He composed an opera, "The Barber of Hutzelsbach," and a cantata for male voices, "Der Hermann-schlacht."

Fred C. Whitney

LOS ANGELES, June 10.—Fred C. Whitney, for many years one of the foremost producers of the higher type of comic opera and operetta, died here in the California Lutheran Hospital on June 4. Mr. Whitney was ill when he arrived here from New York about a fortnight ago to develop plans for the production of light opera.

Mr. Whitney was born in Detroit in 1865, and was the son of B. W. Whitney, owner of the Whitney Opera House in that city. His first operatic venture was "The Fencing Master" which he produced in 1892, with Marie Tempest as the star. Other early productions were "The Algerians," also with Marie Tempest, De Koven's "Rob Roy," Edwards's "Dolly Varden" with Lulu Glaser and the same composer's "When Johnny Comes Marching Home," Oskar Straus's "The Chocolate Soldier" and his last, "Baron Trenck" which was given in 1911. He also made numerous dramatic productions.

Henry Albert Lang

PHILADELPHIA, June 10.—Henry Albert Lang, composer and teacher of piano, died at his home here on May 27. Mr. Lang was born in New Orleans of German parents on Oct. 9, 1854. He studied for five years at the Leipzig Conservatory under Lebert, Pruckner and Faiszt. After touring as soloist with Remenyi he became a member of the Joachim Quartet. In 1890, he came to this country, settling in Galveston, but after a year removed to Philadelphia. In 1911, he won the Federation of Music Clubs prize with a piano trio, and in 1915, won a prize from the Illinois Teachers' Association.

Robert Lloyd

OAKLAND, CAL., June 5.—Robert Lloyd, one of the first army song leaders during the late war, died here on April 3. Mr. Lloyd was born in Birkenhead, Cheshire, England, March 12, 1864. In 1886, he was secretary of the Montreal Amateur Athletic Association. He served as song leader at Fort Niagara and at Camps Dix, Merritt and Lewis, and at Plattsburg. Mr. Lloyd was the author of a book on speech correction. At the time of his death he was leader of the Acacia Club of Singers in Alameda.

George Myron Greene

George Myron Greene, teacher of singing and one of the founders of the Metropolitan College of Music, died at his home on May 26. Mr. Greene was born in Holyoke, Mass., in 1849. Besides his teaching affiliations, he was organist for a number of years of the old Broadway Tabernacle, and was a

BOSTON CHILDREN HEARD IN CONCERT

Huge Chorus Takes Part in Tercentenary — Vocal Ensembles Heard

BOSTON, June 10.—Approximately 2800 Boston school children took part in a concert in Symphony Hall as part of a music festival sponsored by the Tercentenary music committee. A chorus of 2000 public school pupils, augmented by glee clubs and orchestral and band groups from the elementary and high schools participated under the direction of John A. O'Shea, director of music in Boston schools. Lieutenant Governor William S. Youngman was present as the representative of Governor Allen and Mayor Curley was represented by Thomas A. Mullen.

A tribute was paid to George W. Chadwick, veteran composer, who was present at the festival, when the glee clubs and chorus sang his composition "Allah" in honor of his fifty years as a figure in Boston musical life.

The program included the singing of Puritan hymns by the chorus and the Bigelow school glee club, a toy band, rhythmic orchestra, school bands and orchestras and pupils in the violin class. Leaders of program numbers were Helen J. Lynch, Mary M. McLaughlin, Margaret Virgin, H. Dana Strother, Margaret J. Schenck, Mrs. Gertrude N. Mendel, Joseph F. Wagner and Fortunato Sordillo.

The Choral Ensemble of the Aristos Club gave a concert in Jordan Hall, in aid of the Scholarship fund for Emanuel and Regis Colleges. Dr. George L. Dwyer of the Hubbard Studios, conducted.

Allan Jones, tenor, was the soloist in songs in Italian, German and English, and also in the solo part in the final choral number, Reinecke's "Evening Hymn."

Abraham Haitowitz, violinist, gave a concert at the Copley-Plaza. In the Franck Sonata he had the collaboration of Heinrich Gebhard.

The Ensemble Choir of this city, Thompson Stone, conductor, gave a notable concert of sacred music at Jordan Hall on the evening of May 28. The assisting soloists were James Houghton, baritone, and George Brown, 'cellist. This chorus of about 200 singers is a combination of the choirs of a number of Protestant churches in and near Boston.

W. J. PARKER

Schumann Heink Appears at Roxy Theatre

Mme. Ernestine Schumann Heink was engaged to appear in thirty performances during a week's engagement at the Roxy Theatre, beginning June 13. This is the diva's first appearance in a motion picture theatre, a step which she consented to take through her personal friendship for S. L. Rothafel, manager of the Roxy.

founder of the American Guild of Organists.

Roy R. Repass

SAN ANTONIO, TEX., June 5.—Roy R. Repass, dean of the fine arts department of Westmoorland College, died on May 28 following an operation. Before coming to San Antonio Mr. Repass was director of music at Logan College, Russellville, Ky. He was a veteran of the World War.

GENEVIEVE M. TUCKER